THE NEW YORK DRAMATIC MIRROR

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THE DRAMATIC MILLENNIUM

BY HENRY GUY CARLETON

After reading with conscientious industry and painstaking enthusiasm the remarks of my illustrious predecessors upon this page, I found within me the germ of a sickening fear that the millennium of the drama may not arrive for some time—possibly not until next season.

The actor, the manager, the critic and the author have each had a learned and a lurid turn; but I could detect in the hand of each the gleam of a private axe, to be whetted, whatever the cost.

I admit that the constitution guarantees to every citizen the right to take a lopsided view of every situation involving his personal interests; but I regret that the general and uproarious exercise of this privilege has compelled the manager of the millennium to cancel his dates and put in its place more bewildering, but less satisfactory attractions.

The manager, the actor and author will, in the millennium, group in a triune triumph of mutual admiration and brotherly love, reverently listening to the critic and accepting his hyssop or honey with equal thankfulness and delight; but this pleasing tableau, owing to several slight hitches at rehearsal, may not be presented for several days.

At present, several of the minor relations between these four characters are somewhat strained, and the skillful observers may even at times detect symptoms of family war.

There are managers, for example, who now, taking a slight advantage of the absence of the millennium, are inclined to be exacting with authors, demanding to be reasonably satisfied that a submitted play promises to be a fair commercial investment, before guaranteeing to lose time, money and reputation by producing it. To this loathsome heartlessness may be attributed the remark of one manager, published some time ago, that he had read and rejected 614 sterling American plays during the six months just closed.

The millennium manager will read every play submitted to him within twenty-four hours, accept it, draw his cheque for $1,000 in advance of royalties, name the date of production, engage nine stars and eleven excellent players for the cast, provide for a metropolitan run of seven months, and then put forth not less than six strong companies to travel and enlighten the rural theatregoer.

He will not insist upon the removal of one of the six necessary villains, nor consider the fourth soubrette to be superfluous, nor object to the long religious argument in the prologue on the ground that some of his patrons do not pay out good money for bad theology, except on Sunday.

He will not chop out an entire third act, on the night of the dress rehearsal; nor amputate the love-scene between the first old man and the ingenue; nor declare that the grave digger, as interpreted by the very low comedian, should not whistle McGinty while lowering the corpse of Ophelia into the grave; nor be vexed should a player be an hour or two late for the matinee; nor object to paying $100 a week for an imported or domestic artist versatile enough to simultaneously forget the author's lines and improvise others which, though brilliant, are somewhat foreign to the purpose of the play; nor withdraw a piece on the shallow pretext that the receipts have not even balanced the gas bill; nor be cold and haughty to the benevolent critic who has intimated that the play was bunkum, the scenery a swindle, and the acting bosh. The millennium manager will avoid these errors, and smile, and pay bills, and take a short cut to the madhouse for paupers, proudly conscious of not knowing a sordid moment while trying to do his duty to the cause of dramatic art.

The millennium author will endeavor to exercise almost human intelligence in constructing his play and equipping it with movement and text. Several competent investigators have recently advanced the theory that few truly-great dramas have been dashed off in odd moments by persons who did not know what they were doing, or did not care, and have supplemented this by asserting that good plays are not bred as rapidly as are white mice. This may explain why Ibsen—but that is irrelevant.

A play is not a conversation, nor a beer-garden, nor a Sunday-school lecture, nor an object lesson in didactics; but a versimilitude of human life, with diverse human interests and human emotions tangled in one skein; words subservient to action, and individual values made tributary to the general effect.

The eye may be deceived by the trickery of color and perspective, and the ear filled by loud mouthing or skilled cadence, but the blind heart—whether in gallery or stall—sits accurately judging, and instantly detects when hero or heroine go awry; condemning the false, however eloquently or vividly the mimic world pronounces it true.

The millennium author will look as closely to his ethics as to his rhetoric; study nature rather than novels; find that weak motives do not make strong situations, and learn that his patrons do not come to be instructed in the abstruse, but to see him make actual the possibilities of their own passions—and in doing this I am sure he will never plagiarize from the recent, exciting importation, My Jack.

The millennium actor will be recognized by few, welcomed by all. He will still have a pardonable weakness for fat, but will consent, for the sake of the ensemble, to an occasional morsel of lean. The millennium stage will be nine-tenths centre, but should the exigency of a situation require the player for a moment to move an inch or so towards the circumference, he will omit himself from the aforesaid centre without forfeiting his right to salvation.

He will learn that one success as a lightning-bug makes him neither a planet nor a sun, and discover that grand fact that the sudden need of a No. 9 hat is more frequently due to a hydrocephalous condition than to genius.

Better fifty years of Europe than a cycle of Cathay, and more profitable a decade as juvenile lead in metropolitan stock than two months as a comet between Waco and Kankakee.

He will confess that the placing of his name upon the salary roll and upon the bill of the play does not acquit him of all his obligation to the manager and to the public, but will sometimes study and work.

Even the author shall he recognise at times, by speaking his speeches trippingly, even as they were written; not illuminating them with grand new meanings which are poisonous to the intention of the play.

Lo, the sun shall rise not, nor set in the very young millennium actor; neither shall the moon; nor the earth choose him for her axis as of yore; but he shall gird up his loins and labor, for art is long, and reputation groweth not like the toadstool in the night.

The young millennium critic shall in somewise be different, too. He shall have no favorite manager, nor player, nor author, nor house—being a judge and, therefore, impartial. The muddy stream he shall not praise because of its source, nor deny the clean rill its wholesomeness and sparkle for that it proceeds from the rock he had once struck with his censure.

The sceptre is his, yet if his hand be unroyal the sceptre shall be debased; for shall he not, while thoughtfully braiding his ears through the rungs of his chair, cry: "Lo! am I therefore omniscient and omnipotent, and like the grey gods, infallible, because I write for a paper and can dose this thing with blazes galore?"

There are critics who have sat at the feet of experience and learned, and their pens are kindly as severe, and their ink is not blood drawn from the stab of viciousness, ignorance and malignity.

By them, as by a mirror, virtues and faults alike are reflected; but he who praises all and nothing scolds, is sponsor for laziness and the head which is large; and he who damns all and praises none, needs liver pills and a rest.

Careless criticism breeds careless players and careless plays, as the Summer breeds flies; but accurate discrimination is a god from whom many blessings shall flow.

The printing-press is like the wine-press, sought for by the vintner not merely that his grapes shall be crushed, but that the preciousness thereof may be divided from the pulp, and gladden the sons of men.

The young critic of the millennium will caution the hen that cackles in his garden that before accepting a chair of theology she should at least learn the right way and the wrong way to evolve a chick from her egg, and then consider his own ways and apply the same rule to himself, for much addling has followed its neglect.

Merit has sinew and bone, much blood and strong organs, and the sting of a gnat shall not rob it of life; but the bladder blown up by false praise flattens at the touch of a skillful lancer.

I believe that at no time in the history of the stage has there been so much good and so much evil commingled as now. While thoughtful criticism has raised the standard in high places, the babble of ignorance has plunged it out of sight in the marshes.

If weeds of hasty growth and rank quality have thickened in the garden of the drama, we have only to thank our own slovenly use of the hoe.

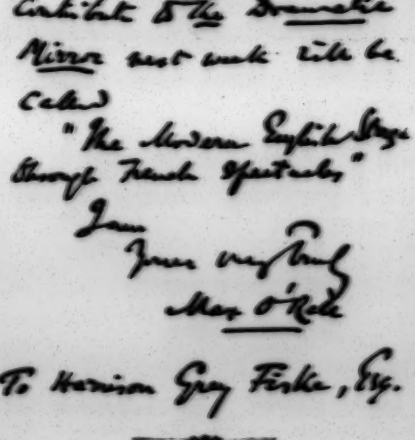
Where bad acting, bad playwriting and bad management are praised equally with the good, or damned with the bad, the earnest worker is disheartened and the charlatan thrives. Ten years ago, foreign acting, foreign plays, foreign scene painting and foreign management were highest in our blind esteem, but after many impostures our common sense returned, and in the decade just flown we have seen our own actors, authors, managers and scene painters check the outward tide of gold and adoration and keep our dollars and our praises at home.

Republican to the core, our arms and our purses are still open to welcome genius, whether British or Gallic, Russian or German; but our Yankee shrewdness has perceived that veneer is veneer, whether domestic or imported, and our Yankee pride, which is daily growing, has been tickled and has laughed broadly to see that we have some good things at home.

We still have a fair sprinkling of buttery actors, rancid plays and bits of imbecile management, but a careful census will show that a fair proportion of these have yet to take out naturalization papers, and are by no means our own.

We are a new people, but a virile people, and under our proper but sometimes flippant buoyancy and gush and enthusiasm flows a strong tide of cool judgment, and this is steadily cutting out a deeper channel wherein, some day not far distant, the ship of art-supremacy will come to our shores and be long at her moorings. And then the day of our millennium of the drama will dawn and find us glad.

A NOTE FROM MAX O'RELL.



Up to last evening D'Oyley Carte was non committal concerning his intentions with reference to The Gondoliers. Manager Palmer was no wiser than before Carte's arrival. An adjustment can probably be looked for shortly, however.

A ROMANCE OF THE STAGE.

It is a story, strange but true, of young love at first sight; the ages added of the two, make sixteen—if we're right. Actors juvenile they are, of fame and beauty rare; he owns a mass of flaxen locks, and she has raven hair.

They met not long ago, we learn, in an Eastern one-night stand—they met, and right away he vowed he'd win her chubby hand. She was not shy, she was not coy—she was too young for that; so she gave her heart to Fauntleroy and in one chair they sat. The time was brief, their parents stern were in the other room; they knew the cruel hand of fate would part them very soon.

"I'm yours," she said, in accents low, "forever and for aye!"

"Oh, rats!" cried he, "the word of maid is changeable, they say. I've noted, in my short career, that actresses are mifty; I love you, but I want from you assurance you're not shifty. Come, let us bind the bargain here, with pen and ink and paper. We'll sign our names, two copies make, and then we'll romp and caper."

"But soft," said she, with mild surprise, "I've gained some knowledge, too; a contract isn't worth a cent, unless one wants to sue!"

"Come, let's to work; don't hesitate, or else we're lost," he said. "Fly not against the wall of fate, for fear you'll bump your head."

"'Tis done," the maid assenting, spoke, "yes, looked square in the face, a document's no measly joke in a breach-of-promise case."

And then an argument again, as to which should write the pledge—she thought 'twas his to wield the pen; he thought 'twas not gilt-edge.

"The lady should the writing do," said he, and closer came; "besides I nothing know to write, except my famous name. You write, I'll dictate, that is best—the items are not many—provisions mutual—for the rest, we ideas haven't any."

And so, with slow and labored hand, the maiden wrote and pondered long, and lest he'd lack in time the "sand," she slily made it extra strong. The contract then was signed and sealed, and copied, as for docket; one went in Gertie's Sunday gown, and one in Wallie's pocket.

But while he sweetly slept one night 'twas secretly abstracted, that older swains less happy far, might read and be distracted. Here is the contract as 'twas writ, the style we have preserved, O; the sober thrift and prudence fit, we trust will be observed, O:

drawn up by
Gertrude P Homan

We the under signed promise and vow three things in each others name!
No. 1 that at the age of 20 and 21 years we shall be Wedded
No. 2 that at the ages 30 and 31 we shall retire from the stage and live on 5th ave
No 3 that we shall star for 10 ten years after our wedding
we will never leave each other in all that time
Gertrude P Homan
Wallie Eddinger

MANAGER HILL'S LATEST.

To many the news that J. C. Duff had sold his lease of the Standard Theatre to J. M. Hill was not a matter of surprise. It has been rumored for some time that Mr. Duff was not as strong financially as he had been and that he was trying to realize on his property.

Mr. Hill's plans regarding his new acquisition have not yet been given. When interviewed regarding the subject he stated that he did not intend reserving the house solely for combinations, that most probably it would be devoted to productions. Although Mr. Hill came into possession on Monday, it will not be until February 17 that the first attraction under his régime will be seen. This will be The Stepping Stone the new comedy by Sydney Rosenfeld, which that author will produce on his own account with a cast including Gus Levick, Thomas Q. Seabrooke, Robert Tabor, Charles S. Dickson, J. H. Fitzpatrick, Frank B. Hatch, Frank Russell, Rose Eytinge, Jessie Millward, Louise Balfe, Victory Bateman, Minette Mills, Kate Oesterle, Sallie Williams and Marguerite Fields.

By the transfer of the lease, Mr. Dixey, who is under a two years' contract to J. C. Duff, will have to present The Seven Ages on the road. The booking will be published in due course.

THE NEW YORK

DRAMATIC MIRROR.

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HARRISON GREY FISKE,

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BROADWAY—THE PRINCE AND PAUPER, 8 P. M.
CASINO—THE BRIGANDS, 8:15 P. M.
GRAND OPERA HOUSE—THE EXILES, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE, 8 P. M.
LYCEUM THEATRE—THE CHARITY BALL, 8:15 P. M.
MADISON SQUARE THEATRE—AUNT JACK, 8:30 P. M.
NIBLO'S GARDEN—BLUEBEARD, JR., 8 P. M.
NEW PARK THEATRE—THE GONDOLIERS, 8 P. M.
PEOPLE'S THEATRE—ROGER LA HONTE, 8 P. M.
STAR THEATRE—THE SENATOR, 8 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
THIRD AVENUE—THE FUGITIVE, 8 P. M.
UNION SQUARE THEATRE—THE COUNTY FAIR, 8:15 P. M.

TO THE POINT.

THE MIRROR is always free from blackguardism and evidences of blackmailing schemes.—*New Orleans Picayune.*

THE MIRROR is a good dramatic paper, and is not run to accommodate a poor class of readers with stage scandals.—*Brooklyn Eagle.*

It is a credit to its editor, and is well calculated to win that respect for American dramatic journalism which must be accorded within very limited circles.—*Buffalo Courier.*

THE MIRROR is easily the leading dramatic paper of the United States, and its editor deserves great credit for having refused to resort to dishonorable methods to force people into taking his paper and advertising in it.—*Charleston, S. C., World.*

THE DRAMATIC MIRROR is the cleanest, handsomest and cleverest of theatrical journals.—*Kansas City Star.*

THE MIRROR is one of those dramatic papers—all too few—which no family is ashamed to have seen on its library or parlor table. Its editor knows what clean people want.—*Leadville, Col., Herald-Democrat.*

One of the best features about THE DRAMATIC MIRROR is that whatever its promises its results are even better.—*Boston Journal.*

Mr. Harrison Grey Fiske deserves the highest praise for giving to the people a thoroughly clean and altogether excellent dramatic paper—one that can be relied upon. THE MIRROR has become probably the first paper of its kind in the world.—*Atlanta Constitution.*

THE DRAMATIC MIRROR is the leading paper of its class in this country, and maintains that position because of its cleanliness and manly purpose, and also because it always has the latest news in theatrical matters.—*Los Angeles, Cal., Times.*

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A consistent, intelligent, and sincere friend of the layers.—*Brooklyn Standard-Union.*

THE WRITING ON THE WALL.

THE lamentable state of theatrical business in many parts of the country, as revealed by the exhaustive summary we publish elsewhere in this issue, is not pleasant to contemplate; but the plain facts stand out in uncompromising nakedness, and there is nothing else for the profession to do except to face them bravely and utilize them intelligently with a view to bringing about an improved financial condition.

THE MIRROR has made a careful diagnosis of the case; it has stated the marked symptoms and the probable results of the malady from which theatricals are suffering so acutely the present season. But the arts of perceiving a disease and of insuring its cure are not the same, as a Latin philosopher remarks. We do not profess to be able to guarantee a safe recovery, unless the profession coöperates with a will in such a mode of treatment as our knowledge of the difficulty leads us to recommend. At best, convalescence will be slow, for the disease has progressed so far that the weakness and emaciations of the patient are extreme.

A complete change of diet; healthier habits; the injecting into the system of a large quantity of new blood; purgation from the rancid melodrama, the poisonous burlesque, and particularly the bilious farce-comedy, which has produced violent nausea; pure air, cleanliness and the exercise of reason and common sense—this is the regime we advise.

But let us abandon metaphor and return to the results of our survey of the season. We find that in New England, business has been almost unprecedentedly dull. The unseasonable weather, in this section, as elsewhere, has been very disastrous to the theatres. The factories have been running on full time with the regular complement, but, although times are not hard, the people stay away from the places of amusement. New England, because of its adjacency to the metropolitan centre of theatrical operations, has been "showed to death," as the phrase goes. The territory, moreover, has been visited by a large number of fifth-rate attractions whose presence is properly regarded as a blight by our correspondents.

In a few places in the Middle States, theatricals have prospered—at least, until the beginning of the new year. But here, as in the Eastern States, good business has been the exception. From Pennsylvania, Ohio, and Central and Northern New York the most discouraging reports have come. Sickness, bad weather and depression in important industries are among the causes. In New York City the business has fluctuated curiously.

Thus far it has been positively the worst season known to managers in the West and Northwest. The failure of cereal crops; the lack of snow, which has fairly paralyzed everything in the lumber regions, have combined with other causes to produce this unfortunate state of affairs. In Minnesota and Wisconsin the stringency has been acutely felt.

The South and Southwest alone send cheerful news. Throughout those districts there seems to have been a veritable boom. The cotton States have especially given handsome profits to visiting companies and local managers. In isolated places, even there, the picture is not altogether rose-tinted; but, taken as a whole, the South has proved a source of sustenance and consolation this season to the managerial guild.

The month of January has found business at its lowest ebb. Scores of towns that patronized theatricals generously up to the holidays have deserted the theatre during the past four weeks.

The questions may be asked: Has the bottom dropped out of the theatre in this country? Is there no prospect of a betterment? Will this disheartening condition of things continue without interruption to the close of the season—or longer?

To these we can confidently make answer: The bottom has not fallen out; with the employment of proper measures there will be an improvement; the precise end of this period of contraction will depend upon the vigor and promptitude with which the needful steps to bring about the desired change are taken. The nature of the action required to meet the emergency is made obvious by a thorough perusal of our reports.

Several important and peculiar facts are demonstrated in THE MIRROR's valuable compilation. They are worthy of attention.

The first to which we direct attention is the almost universal complaint against the majority of the attractions now on the road. The people of the smaller towns have been educated up to the metropolitan standard, and they will no longer tolerate second-hand dramatic goods, misfits or worn-out articles. They demand a better class of attractions; they say that they have no patronage to give to the cast-off material of the past, or to horse-play "absurdities." Until the quality of what is offered is improved poor receipts will continue. And these people are perfectly right. The theatrical garden needs weeding badly. The rank growth threatens to kill the good plants.

Another source of complaint is the maintenance of a uniform scale of prices. The attraction may be good, bad or indifferent, new or old, but the cost to see it is always the same. If managers are compelled to book inferior companies and plays occasionally, they should reduce the price of tickets accordingly. What would be thought of the merchant who charged one price for all grades of goods of a certain class, taking the price of the best grade as the standard?

The out-of-town managers book too many companies. Many three-night stands ought to be one-night stands; and many one-night stands that present from two to five companies a week ought to reduce the number to one.

The complaints against "canceling" are loud and general. The over-booking of small towns is in some cases due to the local manager's fear of having to close his house through the failure of companies to fulfil engagements. He reckons on the irresponsibility of a certain percentage of his attractions, and when his calculations are upset by the unexpected integrity of an unbroken continuity he finds that there are more on his hands than are good either for the theatre, the town, or the visitors. If local managers limited their bookings only to a certain number of reputable and responsible companies, and held the proprietors of these to strict accountability in case of breach of contract, the demoralizing and discreditable custom of "canceling" would speedily cease.

Traveling managers are suffering from the extra expense comprised in the large item of transportation under the workings of the odious Inter-State Commerce Law. To avoid long and costly "jumps" they fill in by playing small towns that are overslauwed with attractions. They are compelled to divide profits with the railways. They pay more proportionately for showy printing than for actors. The money they waste on the dead-walls might be saved for uses that would improve the character of their performances and the condition of the players. At least seventy five per cent. of the money invested in "paper" is thrown away. Good wine needs no bush, and it is only the inferior organization that need chiefly depend on mammoth bill-board blasonry to attract attention. Newspapers go into the hands of intelligent people. They are the only rational and profitable medium for theatrical advertising purposes.

The newspapers throughout the land—with several notable exceptions—must bear their share of blame for the present condition of theatricals, artistic and financial. Their "preliminary notices" carry no weight. Indiscriminate eulogy in this direction curtails the influence of the press with playgoers, and even weakens the value of criticism—when, as is sometimes the case, the latter is indulged in. The flippancy of the stage but mildly reflects the superlative flippancy of the press of to-day. Nothing is serious; the drama and its people are the subject of incessant cackle and empty chatter, if no worse. Often, actors themselves purposely expose themselves to it, and furnish material for a reprehensible practice that has robbed the stage of much of its illusory power, and reduced the players to a commonplace, familiar level that destroys their power to stimulate the imagination or appeal to the fine sensibilities of the public. Tom, Dick and Harry are placed on terms of intimacy, through the newspapers, with every man and woman on the boards. Their faults and virtues, their personal traits and their movements, are an old story. How many an actress has committed artistic suicide by using the tendency of the press to satisfy vulgar curiosity, as a means of achieving negotiable notoriety! The attitude of the newspaper toward the player is not only impertinent but destructive.

The actors, too, are partly responsible. Too many of them regard only the commercial side of their vocation, forgetting that that is the very road that eventually leads to financial disaster. They are not serious-minded enough—too many of them. They do not aspire to real progress along the line of art-culture; they simply aspire to succeed, success meaning a good salary, newspaper notoriety and the privilege of being lazy. They do not study or toil as they should to reach a higher plane. Because they find the stage level is not lofty, they proceed to grovel and make it lower. They are not actuated by the spirit of the earnest artist. They care too much for the applause of the groundlings—too little for the approval of the intellectual classes to whom an intellectual art makes its best appeal. They are too sensitive; too infirm of purpose; too vain and too self-satisfied. They forget the warning, *ars longa, vita brevis.* They spend too much time in complaint; not enough in serious, intelligent endeavor.

We have spoken truths. They may not be pleasant, but it is best that they should be spoken. No one that appreciates the full significance of the state of affairs disclosed by the reports we publish in this number can honestly deny the propriety of what we have said.

SOMETHING OF INTEREST.

WE shall introduce another new contributor next week to our interesting series of dramatic essays—a writer whose name is a household word on both sides of the Atlantic, and for whose keen and witty criticisms, of modern men and manners the public are always avid. We refer to MAX O'RELL, the author of "John Bull and His Island," "Jonathan and His Continent," and other very successful works.

"The Modern English Stage Through French Spectacles," is the title of the article MAX O'RELL is writing for THE MIRROR. He has been a close observer of the drama in France, England and this country, and his views will undoubtedly prove entertaining. Everybody will be curious to know what the vivacious Frenchman thinks of the plays and actors of our time.

It is a source of satisfaction to us, as it will also be to our readers, to reflect that MAX O'RELL's first expression of opinion on this subject will appear in the columns of THE DRAMATIC MIRROR.

THE enterprise of Chicago in all matters concerning the public weal has never been more forcibly demonstrated to an admiring world than in the recent purchase, by a dime museum manager, of the live body of JOHN KUNZE, one of the men found guilty of participation in the CRONIN murder, who has been granted a new trial. Pending this, the offer from the dime museum was made and accepted. The price paid to the State, under guise of bail, was $5,000, including board and lodging to the new "freak" and a guarantee for his safe return at a stipulated time to resume his place in the dock.

THE ways of several of THE MIRROR's contemporaries in their attempts to keep their readers posted on matters theatrical are sometimes "dark and strange." The dramatic man of the *Herald*, in last Sunday's issue of that journal, gravely informed his readers that JULIA MARLOWE would open her engagement at the Fifth Avenue Theatre the following evening, or one week later than the initial performance. The manner in which certain other dramatic editors gather items for the Sunday column is not less amusing although it is at our expense. The Philadelphia *Item*, the whole of whose dramatic column is made up from items pilfered from THE MIRROR, is too old an offender to excite surprise, but we are astonished to see that the *Atlanta Constitution* has recently fallen into similar evil ways, and not content with appropriating our matter without credit, at times deliberately attributes the source to other journals. Another is the San Francisco *Evening Post*, which last week republished, without credit, a poem and illustration from our Christmas number.

"DER feige droht nur wo er sicher ist," wrote GOETHE, which Englished means "The coward only threatens when he is secure." To this might be added, with equal truth, that the coward only apologizes when he is in danger.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The *Herald* tried to be "smart" the other day and quite naturally overreached itself.

Thinking to forestall THE MIRROR'S enterprise in collecting and publishing reports on the condition of theatrical business throughout the country, it made a desperate effort to procure the same information with the intention of using it in last Sunday's issue—or four days in advance of the summary in this journal.

The *Herald* proceeded to go about it in a characteristic fashion. Telegrams were sent to a large number of managers in various cities, naively requesting them to wire the *Herald*, at its expense, accurate accounts of the season's business!

Now, managers may be overburdened with childlike simplicitly, but not many of them are inclined to let siip an opportunity of getting a free "ad.," particularly when it comes them with to its hat in its hand.

The result of the *Herald's* importunities was a two column article—half "fake" and half managerial exaggeration.

✤

Coming from an interested source, the *Herald's* accounts were unreliable and practically valueless.

THE MIRROR, on the other hand, appears to-day with a comprehensive survey of the situation throughout the entire country, gleaned not from interested persons, but from its corps of fair-minded correspondents, who have based their reports on actual personal knowledge.

The *Herald's* out-of-town dispatches made less than one column. They covered just 12 cities, and emanated from 22 managers.

THE MIRROR'S out-of-town summary fills nearly four pages; or, to speak exactly, 14½ columns. It covers 289 cities and towns in 36 states, exclusive of the District of Columbia and Canada. Moreover, it is trustworthy.

When the *Herald* tries to steal a march on THE MIRROR again, it had better rise earlier and get its eyes opened.

✤

I am glad to hear from Henry Arthur Jones that he is about to make his second and long-deferred visit to New York. He writes me that he will come over at Easter and remain with us several weeks.

✤

Mr. W. H. Fuller is prosecuting his laudable design of endeavoring to persuade the Canadian Minister of Customs to remit the duties on theatrical scenery and other paraphernalia. If he succeeds he will deserve the gratitude of the whole profession.

Mr. Fuller stated the hardship and injustice of the present condition of affairs to the Minister a short time ago, and the latter appeared to be impressed with his arguments. The matter was taken under advisement and a decision, probably favorable to our managerial interests, is confidently expected.

It is but fair that Canada should emulate our government in classifying scenery, etc., as "tools of trade," and absolve American managers visiting the Dominion from a most odious and unjust tax. Indeed, it behooves Canada to be even more liberal than the United States in this respect, for she is practically dependent on us for her theatrical amusements.

✤

A certain manager is sued by an actress for breach-of-promise. He engages a lawyer and asks what his fee will be.

"Five thousand dollars," says the lawyer.

"Phew!" exclaims the client, "that's paying rather dear for a defence."

"Excuse me," was the reply. "As I am certain to lose your case, my reputation will suffer prejudice. Five thousand is not excessive compensation."

The cheque is immediately and cheerfully drawn.

✤

Mr. Herne's talk to the actors at the A. O. O. F. entertainment on Sunday evening next will doubtless result in a better understanding of the attitude of the single-tax theorists and the relation they claim for that idea to the professional weal. Mr. Herne has already expounded his views on the subject to some extent in the columns of this paper.

Mr. Herne asks me to say that he speaks by invitation of the Edwin Forrest Lodge of the Order, and has not the right to issue invitations himself. Application for these should be made to the president, secretary, or any member.

Mr. Herne says that he hopes, at no distant day, to call his contemplated mass meeting of actors, when all professionals will be invited to listen to an address on "The Bearing of the Single Tax on the Art of Acting."

✤

"Now, what is labor?" asked the political crank who was holding forth in the Hoffman *café*.

The actor removed the cigar from between his lips, pondered a moment, and then replied:

"If you really want to know, why, it's the unfriendly name given to idleness by hard work."

Close of the discussion.

✤

I attended the "banjo concert" given by Messrs. Brooks and Denton on Saturday night at Chickering Hall. Besides the duets and solos of these and other proficients, we were treated to some selections by the Stevens Institute Banjo Club. It was odd to see the scientific band of sober-visaged, be-spectacled collegians picking in unison the dulcet strains of McGinty.

The banjo is an uncivilized instrument, and its popularity with "sassiety" folk is difficult to understand on any other ground than that it can be learned with little trouble by anybody. To enliven the neighborhood of the negro cabins in slavery days, or to accompany the strident vocalization of the darkey impersonator in the variety show, it has had its uses; but to obtrude its tin-pan cacophony on polite ears is abominable.

The banjo, however dexterously it may be manipulated, has no more real music in it than the Chinese fiddle. Its short, flat sounds, its lack of tone and truth are an offence to the unpolluted ear, while its effect upon the nerves is about as disagreeable as the scratching of a slate pencil.

Yet the banjo is fashionable and pervasive. You find it in the boudoir and drawing room, in the bachelor's hall and aboard the yacht. I suppose the guitar, with its capacity for sweet harmonies, and the zither, with its exquisite singing quality, are not popular because they demand serious study and patient practice.

It appears to be the striking as well as the essential feature of every "fad" that it is within the reach of the feeblest comprehension and the narrowest abilities.

WINGING THE PIRATES.

In the stagnation of general business during the past two months many of the leading pirate companies have fortunately gone to pieces. The Claire Pattee company disbanded at Boone, Iowa, last week. The demise of this organization is really an important event. Strange as it may appear, this company was composed of good actors and actresses, and their repertoire comprised the cream of standard New York successes. While regretting the serious illness of Mrs. Pattee and other members of the company which is said to have caused its disbandment, playowners may look upon the collapse as a blessing in disguise.

The pirate crew styling themselves "Lyceum Theatre Company" is presenting the following repertoire: The Wife, Moths, Forget-me-Not, The Gilded Age, Our Bachelors, Danites, Dad's Girl, Octoroon and other plays disguised under new titles. This party appeared at Palmyra, Mo., last week, but Manager John M. Schoneman, of Doerr's Opera House, Quincy, Ill., which is contiguous to Palmyra, made them beat a hasty retreat, not giving giving them a chance to fill out their week. Northern Illinois is a hotbed of pirates and more managers like Mr. Schoneman are need in that State.

A correspondent writes that the management of Choat's Dramatic company are strongly prejudiced against THE DRAMATIC MIRROR for exposing their piracy of Caprice, Passion's Slave and The Old Homestead, which this gang is now producing in Iowa. THE MIRROR finds consolation in the fact that an ex-President, now residing in this town, was honored "for the enemies he had made."

Under date of Jan. 19, C. R. Gardiner writes as follows: Rose Lisle is playing A Farmer's Daughter, my exclusive property. She calls it Only a Working Girl, and has changed the names of the characters, which is conclusive evidence that she is trying to hide a guilty action. She is playing in Illinois and Indiana. Any manager who allows her to play this piece will be prosecuted by me at any time I may find him in New York City. As for the lady in question, it would not pay me to follow her over the country looking for civil damages. If she comes to New York during the Summer my attorney will find a more effectual way than a civil suit for damages."

Stuart's Theatre company, headed by Edwin and Lilah Stuart, is pirating Minnie Maddern's Caprice under the title of An Unequal Match. This party is playing in Ohio, and all managers are warned that they are liable for damages if they allow these thieves to produce Miss Maddern's play. The Stuart Company also combines the lottery business with play-stealing.

The W. C. Turner Dramatic Company, a pirate organization that has toured the small towns of New England for several seasons, recently played a week's stand at Hingham, a suburb of Boston, producing The Private Secretary, Little Lord Fauntleroy and A Hoop of Gold.

A correspondent asks if Emma Warren, who played a week's engagement recently in Nashville, Tenn., has the right to produce My Partner, The Banker's Daughter, and Two Orphans. The latter can only be produced in this country with Kate Claxton's permission, as it is her version, and not the adaptation of the leading play-publishers that is the established standard success. Louis Aldrich still has an interest in My Partner, we believe, and if so he can answer for that play.

UNHAPPY FREAKS.

A subject that has often been taken up and treated more or less humorously by the newspaper reporter is that of the so-called "freaks" in our dime museums.

We have been assured that their lives behind the scenes are by no means so sad as one might reasonably expect from the nature of their employment and the expression of mournful resignation which generally overspreads their features; we have been amused with touching stories of love and intrigue between the fat lady and the skeleton dude, the fire-eater and the albino, and the public mouth has watered at the enumeration of the fat salaries these "artistes" receive.

But a Southern journal—the *Critic* of New Orleans—prints a somewhat less favorable picture and throws a new light on the domestic economy of certain dime museum managers. According to our authority, there flourishes in New Orleans a dime museum which is "half a harem, half a jail, half a boarding-house, and half a pawnshop."

But this is not the worst. It appears that the unhappy "freaks," in addition to being compelled to linger indefinitely for the classic ghost to walk, are forced to take all their meals in the museum, at the extravagant figure of seven dollars per head, and that these managerial meals, innocent looking on the surface, are attended by the strangest and most disastrous consequences to the "freaks," all of whom suffer acutely from a chronic and annoying complaint.

The only guest who retains his health under this severe *régime* is the skeleton dude, and he, as might be expected, becomes every day more worthy of the position he holds. The other "freaks," it is reported, have taken measurers against the manager, and the local Board of Health has promised to investigate.

MR. BENEDICT ENTHUSIASTIC.

Aiden Benedict, in conversation with a MIRROR representative the other day, said: "I am entirely satisfied with my new venture. As Shakespeare—or Bacon—has said, 'The play's the thing,' and my play, from present appearances, seems to be the thing that is to float me on the flood-tide to fortune. I have never before seen a performance which so entirely engrossed the attention of every person in the theatre, from manager, audience and orchestra in front to the stage hands and flymen behind the scenes, as does Fabio Romani from the rise of the curtain to its final fall.

"I have never before received a tithe as many unsolicited letters from local managers offering certainties and guarantees for return dates. With Monte Cristo I have played in many towns to the largest house of the season, but with Fabio Romani I have almost invariably increased materially my former receipts. The reason for this is that the play is entirely out of the ordinary rut of melodrama. Its literary excellence will compare favorably, I think, with the work of our best modern dramatists. While it might, in a manner, be termed a modern classic, that is not its chief merit, as it is one of the strongest acting melodramas ever written. There are no pauses in the movement of this play. The attention of the auditor is carried without flagging, and with ever-increasing interest from one climax to another until the final *denouement* is reached. The date—1690—and *locale* also afford scope for picturesque costuming and scenic effects new to the stage.

"Another attractive feature is my printing. It is all lithographic work and is pronounced by all who have seen it to be of beautiful and unique design and most artistic execution. In fact I have more lithographic work for Fabio Romani than was ever before gotten out for any one play.

"I have played to more money this season than during the best year I ever had with Monte Cristo, and in view of the promises so far received I think by the end of next season I shall be very near the end of the rainbow."

PERSONAL.

BERG.—Albert E. Berg, of the MIRROR staff, is enjoying a week's vacation at Lakewood. Mr. Berg was one of the grippe's victims, and he finds the piney air of the famous New Jersey health resort wonderfully recuperative.

LEAROCK.—During the Mantell comany's engagement at the Fourteenth Street Theatre, Mr. and Mrs. Mark Price were the guests of Mrs. Agnes Learock, at Myrtle Hill Farm, White Plains.

ALDRICH.—Louis Aldrich, the prophet of the A. O. O. F., has been spending a few days in Boston.

AD.—Mr. Gerry has been giving Bluebeard, Jr., an opportunity for gratuitous advertisement which the thrifty Chicagoans have not failed to utilize to the best advantage.

PAUL.—Howard Paul is editing an American department in the *Illustrated London News*.

PASTOR.—This is the best season Tony Pastor has had since he became a manager. The increasing popularity of vaudeville entertainments nightly brings him the lion's share of profit.

HALL.—Blakely Hall was married at New Brunswick, N. J., last Friday to Helen Standish, a graceful and beautiful young lady who was formerly an actress. She played in Said Pasha and Rosina Vokes' company.

MODJESKA.—Madame Modjeska has contributed an article to the February number of the *Arena*, in which she describes her first appearance in the various theatres. A second article will appear in the March issue of the same periodical.

RICCI.—It is reported that Bertha Ricci will return to the comic-opera stage next season, emerging from the retirement of domestic life.

JACOBS.—H. R. Jacobs has told an inquisitive reporter that the expenses of running his twenty-two theatres average $28,000 a week, or in round figures nearly $1,100,000 a year. There are about 1,200 people on his salary list.

JODRELL.—Mrs. Churchill-Jodrell, related to several British peers, arrived from England last week. She has had a little stage experience. Harry Sargent, the perennial, is to organize a company and take her on tour. The lady's artistic aspirations were indicated by her remark to an interviewer that London Assurance was her favorite play: "There is sporting character in it, and having been the owner of sixteen racehorses you will see the reason of my choice." Exactly.

BLAINE.—A testimonial has been tendered to Mrs. James G. Blaine, Jr., by Misses Elsie De Wolfe, Bessie Marbury, Elita Proctor Otis, and other distinguished amateurs, who desire to testify their sympathy and good-will to their friend in her illness. The affair, which will take place some time next month or early in March, will be given under the auspices of many prominent women of society.

HALTON.—Marie Halton has turned up in London with a profusion of dazzling diamonds, the English rights to a new opera by Audran, and other marks of distinction. Miss Halton was a subordinate member of the Casino company when she was here; but she is, of course, heralded in London as "the celebrated American comic opera prima-donna." No wonder they think lightly of art-progress over there.

JONES.—The London *Times*, which is chary of bestowing its praises indiscriminatingly, in a recent review of late incidents connected with the English stage, spoke in terms of high commendation of Henry Arthur Jones, The Middleman. "It has proved," says the *Times*, "the most remarkable play of the year," and it "gives promise of an important accession of vitality to the stage."

DAINTREY.—Laura Daintrey, the successful young novelist, is visiting relatives in the south of England. She will visit Norway in the Spring, accompanied by her mother. Miss Daintrey's friends and admirers are anxious that she should turn her attention to play writing.

SUIT.—Harriet Avery-Strakosch, who was to have sung the leading soprano part in The Gondoliers in Stetson's company, and who has been replaced by Marion Manola, talks of bringing suit against Mr. Stetson for breach of contract.

MARSTON.—Richard Marston is expected to return to New York by the next White Star liner leaving Liverpool.

SALVINI.—The Italian tragedian has bade farewell to America in a letter to the press, although he has still some months to play in this country. From this we are led to believe that Mr. Salvini intends coming back again next season.

CARTE.—D'Oyly Carte has had his curiosity satisfied. He saw the performance of The Gondoliers at the Park on Monday evening, from beginning to end.

DAVENPORT.—Fanny Davenport opened in Philadelphia on Monday night to a large house. She received two calls at the end of the play, and was asked for a speech.

COGHLAN.—Rose Coghlan is reported to have made a distinct success in Boston as Peg Woffington in Masks and Faces.

AT THE THEATRES.

FIFTH AVENUE.—AS YOU LIKE IT.

On Monday evening, for the first time in New York, Julia Marlowe appeared as the heroine of As You Like It.

Considered in its *ensemble* the performance by Miss Marlowe's company is creditable, and the interpretation of the principal role would have done credit to an actress of longer stage experience than the young star has had. There are, of course, faults to be found—many points in the subtler comedy situations that might be better done But the average is good, and at times her Rosalind is excellent. Miss Marlowe, however, has fallen into one grave error, that of imparting a weighty sentimental mood to the earlier scenes, which is certainly quite foreign to the evidence of the lines and to the meaning of the part. She dressed the part well, although we hardly had the "swashing and martial outside" which the earlier text promised. But that is a baggatelle. Miss Marlowe remains the woman under her hose and doublet, and retains a modesty throughout the disguise that is pleasing.

Miss Marlowe has shown what she can do as Rosalind. The critical audience of Monday evening, by applause and numerous recalls, has pronounced her successful, and encouraged her to further exertion. But her elocution is sadly defective, so much so as, at times, to offend the ears of the listeners.

Eben Plympton played Orlando fairly well—a little too boisterously, perhaps. W. H. Crompton was satisfactory as Touchstone, and Milnes Levick did good work as Jacques. Mary Shaw made Celia rather too mature.

PALMER'S.—PRINCE KARL.

Richard Mansfield on Monday revived Prince Karl, a piece in which probably the versatile abilities of the actor as a singing comedian shine to greater advantage than any other of his roles. An excellent audience showed their appreciation by repeated curtain calls.

The cast was good. Julia Brutone played Mrs. Lowell with an admirable comic feeling. Beatrice Cameron, who was warmly received, acted Florence in a way which promises much for a glowing future as a comedienne. Beverly Sitgreaves as Alicia was amusing and animated. Constance Neville played the small part of Maggie excellently. Spotts was acted by Herbert Druce with much ability. W. J. Ferguson's portrayal of the Chicago lawyer, Dragon, was clever, but bordered on caricature in action and make-up. Davis, the deaf innkeeper, was well acted by B. W. Turner. The rest of the cast acted conscientiously.

METROPOLITAN.—TRISTAN AND ISOLDE.

One of the most enthusiastic audiences of the season greeted the presentation of Wagner's famous work at the Metropolitan on Wednesday evening last. The singers, as well as Herr Seidl, were forced to respond to numerous encores, which became wearisome from their frequency, and which tended to detract from the artistic rendering of the score.

The opera was never better given than on this occasion, and the applause which was bestowed upon Lilli Lehmann, Herr Vogel, Emil Fischer and others of the cast, was a fitting tribute to the exquisite, pathetic power of the story, the spiritual quality of the music and the achievements of the singers.

Frau Lehmann was admirable throughout as Isolde, her singing clear, strong, and expressive, her attitudes majestic and natural. Herr Vogel invested the role of Tristan with poetic feeling and ease, and the others all did justice to their parts, marking another of the great successes of the season of German opera in New York.

GRAND.—THE EXILES.

The Exiles, which is new to the West side, tested the capacity of the Grand Opera House on Monday night. The play has already been described and reviewed in these columns. It appeals especially to the gallery patrons, who seemed highly delighted at the many startling situations. The principal work falls to John A. Lane, Nestor Lennon, Adele Belgarde and Keith Wakeman. The piece is fairly mounted and the scenery effective. Next week, Mr. Barnes of New York.

THIRD AVENUE.—THE FUGITIVE.

The Fugitive, a melodrama not entirely new to the East side, drew a large audience to the Third Avenue on Monday night. The piece, which contains several strong situations and depicts some stirring scenes of English life and character, was well received, and a warm welcome was accorded Mason Mitchell, who appeared in the leading rôle. The support was good and Louis Arnold as an Eton boy made a hit. Next week, My Partner.

AT OTHER HOUSES.

Mr. Terriss and Miss Millward opened at the People's on Monday in Roger La Honte, to a large house. Both were cordially received. The piece has been considerably altered since it was last seen here. Next week, Robert Mantell, in The Corsican Brothers.

The County Fair is thriving at the Union Square. Mr. Hill is happy; so is Mr. Burgess; so is the cow.

The Senator turned people away at the Star on Monday night. The comedy may excite controversy respecting its merits, but its fitness for Mr. Crane's purposes, like its popularity, is not open to question.

The opera glass company is making a small fortune at Niblo's during the successful stay of Bluebeard, Jr. But, really, even senile curiosity can be satisfied without the aid of the lens. The naked eye is sufficiently powerful to take in all the puissant proportions of the Chicago coryphée. She is all feet and frolic, as a general thing.

The Gondoliers continue to gondole sadly at the Park. Mr. Carte's arrival has caused the company to put its collective best foot forward. But, alas! the effort comes too late.

Prince and Pauper is doing very well at the Broadway, thanks to little Elsie's clever acting. The piece is bad, but the people don't go to witness the piece, and so they are not doomed to disappointment.

Tony Pastor is presenting another good bill this week, one that contains some of the best variety features of the day.

Among the many novelties introduced at Koster and Bial's on Monday evening were the Deverin Sisters, the Braatz Brothers, the Tissots, Arthur West, and Sherman and Morrissey, while the burlesques, Young Don Juan and Prince Lavender's Reception, remained special features.

The Charity Ball is having a prosperous career at the Lyceum. People crowd to the little theatre.

Aunt Jack is still a strong card at the Madison Square. Mr. Woollett's readings at this house on Monday afternoons have begun. They are well attended.

The Brigands is doing better now at the Casino, but business is not up to the mark. Sweet resignation marks the plastic managerial countenance.

OBITUARY.

DAVID B. HUGHES.

David B. Hughes, the well-known scene painter, died in this city last week. He was fifty-seven years old and a native of England. He came to this country in 1875 to stage Around the World in Eighty Days, at Niblo's, for the Kiralfy's. Prior to that he had been connected with several London theatres and the Porte St. Martin Théâtre, Paris. He was married three times and leaves a large family.

DANIEL LEESON.

Daniel Leeson died of pneumonia in Boston, on Friday last. While playing with the My Jack company at the Boston Theatre, last week he became ill and was taken to the City Hospital where he died. Mr. Leeson was sixty-five years old on the 28th of last May.

He made his first appearance on the U. S. frigate *Savannah* in a series of amateur performances. The vessel was lying in San Francisco harbor at the close of the Mexican war, in which the veteran actor had served as a gunner in the navy. In 1853 he adopted the stage as a profession, and since that time he has appeared throughout this country and in England.

For a number of years he was a prominent member of Wallack's stock. Among the parts of which he was the originator were Father Tom in The Colleen Bawn, Dumbledikes in Jeannie Deans and Jacques in Vanity Fair. His Diggory in She Stoops to Conquer is pleasantly remembered.

LECTURES FOR ACTORS.

The Edwin Forrest Lodge of the Actors' Order of Friendship, purpose giving from time to time, at its rooms, a Sunday evening entertainment similar to that which took place recently. Lectures and interesting talks to actors are to be delivered by members of the profession and others.

The second will be held on Sunday evening next, when Professor Garland will give an address on Henry George's single-tax theory in its relation to literature and art, followed by James A. Herne on the same subject, in its relation to actors and actresses.

The object of the Lodge is to encourage intellectual recreation for those professionals engaged all the week, but it disclaims any intention of indorsing as a body the views expressed by the speakers. Admission will be by cards of invitation.

FRANK DANIELS plays his first Eastern engagement this season at the Harlem Opera House next week. A number of changes have been made in his comedy of Little Puck, while the cast has also been materially strengthened, and he has added to his company the well-known tigers formerly with Dixey, in Adonis. Mr. Daniels is still under the management of Samuel P. Cox, who is in the city, making the preliminary arrangements for the engagement.

GOSSIP OF THE TOWN.

THE new theatre at Tacoma, Wash., was successfully opened on the 13th inst.

MRS. SOL SMITH, who has been seriously ill for the past month, is convalescing.

LUCILLE RUTLEDGE has been engaged to create a new part in The Shanty Queen.

PAULINE HALL characterizes as false the report that she was about to marry again.

RHEA is playing a return engagement at the Park Theatre, Philadelphia, in Josephine.

MRS. WHIFFEN has resumed her old place in the cast of The Charity Ball at the Lyceum.

THE London stage is just now given over to melodrama, with Irving at the head of the list.

GUSTAVE KERKER has been re-engaged by Rudolph Aronson for the Casino for next season.

MRS. BERNARD-BEERE will star here next season under Gilmore and Comstock's management.

SYLVIA GREY, the Gaiety dancer, was seriously injured by the breaking down of a cab last week.

MASTER AND MAN will be produced next Wednesday night by Mansfield's company at Palmer's Theatre.

THE SILENT PARTNER is said to be doing a good business. The play will be presented here early in the Spring.

LOUIS ALDRICH will produce his new piece, The Editor, for which Klaw and Erlanger are doing the booking, on April 7.

GUS WILLIAMS' latest, a parody on the McGinty chestnut, entitled "Up Goes Guggenheimer," is said to have made a hit.

MRS. M. T. SKIFF, the widow of the veteran manager of the Patti Rosa company, is not in indigent circumstances, as has been reported.

EXTRA matinees of The Old Homestead are to be given every Wednesday at the Academy until the end of season, beginning this week.

KLAW AND ERLANGER have added the new Opera House in Phillipsburg and the New Academy of Music, Toronto, to their list of theatres.

WORD comes from the snow-blockaded West that Corinne is still drawing good houses in spite of the inclemency of the weather.

JAMES B. MACKIE denies that he has engaged Mr. Flack as manager of his Grimes' Cellar Door company, which goes on the road next season.

CHARLES E. VERNER produced his new Shamus O'Brien at the People's Theatre, Chicago, and it is reported to have met with great success.

FOR the week of February 17, Robert Downing is booked at the Windsor. New scenery is being prepared for the production of The Gladiator.

A SUMPTUOUS and limited edition of Mr. Augustin Daly's comedy As You Like It has just been published by the author for private distribution.

ELLA CHAPMAN, the American actress, was recently added to the cast of Cinderella at Her Majesty's Theatre, and is reported to have made a success.

IT is said that Kyrle Bellew's brother is arranging a tour for Mrs. Potter through China, India and Egypt to follow her Australian engagement.

CHARLES H. HICKS, who was prostrated with la grippe in Detroit for two weeks, has resigned from The Suspect company and returned to this city.

LOUIS LITTA is reported convalescent. She will produce her new play, Midge, shortly, with new costumes made in Paris, new scenery and new properties.

MRS. ETTIE HENDERSON is happily recovering from the operation recently performed on her eyes. The fear that she would lose her sight permanently was groundless.

DOCKSTADER'S THEATRE has been leased for twelve weeks by W. K. Prescott, who will produce a new farce-comedy entitled, Three Only Daughters, there on Feb. 15.

IT is said that some of the former members of Dockstader's Minstrels in this city intend attaching Mr. Dockstader's salary as a member of Primrose and West's Minstrels.

J. EDWIN BROWN, son of Mrs. Sol Smith, was married last Wednesday in this city to Louise Mitchell. Mr. Brown has acted as advance agent and manager.

HENRY ARTHUR JONES, the English dramatist, was present at the Municipal Theatre, Amsterdam, on the occasion of the production of The Middleman, there, in Dutch.

STEVE MALEY, of the Hilarity company, met with an accident about a week ago, and is now suffering from a ruptured muscle in his right foot. He is still playing, however.

CONFLICTING reports regarding Buffalo Bill's Wild West Show, now at Naples, come to this city, but so far as is known there is no talk of its returning to this country for some time.

J. MELVILLE JANSON (of Johnson and Bruno), who has been with Carncross' Philadelphia Minstrels for the past seven years, has signed with Primrose and West for next season.

R. E. JOHNSTON, business manager of the Levy Concert company, while on his way to California recently was suddenly called home to Brooklyn by the serious illness of his mother.

THE profession was largely represented at the Old Guard ball last Thursday evening. Isabelle Urquhart attracted attention in one of the parterre boxes, in which was also Cora Tinnie, of the Seven Ages company. In another box were noticed Marion Manola and Celie Ellis. Rudolph Aronson and his wife, formerly known to the public as Almy Varrey, were also present, together with Edward E. Rice, Lillie Grubb, Marshall P. Wilder, Mr. and Mrs. Harry Mann, and F. A. Leon, stage-manager of the D'Oyly Carte Opera company.

FANNY DAVENPORT'S tour for next season has been mapped out by Klaw and Erlanger. She will play a season of thirty-two weeks, appearing in fifteen cities and opening at Philadelphia, Oct. 27.

JULES S. KUSEL is in the city for the purpose of strengthening his He, She, Him and Her company. His season in the South has been so successful that he will tour there again next season.

LAWRENCE BARRETT sailed for Europe last Saturday on *La Gascogne*. He goes abroad for his health and will spend the greater part of his time in Germany. Next season he expects to play again with Mr. Booth.

MAGGIE MITCHELL is being sued by Manager David T. Keller of the Midland Theatre, Kansas City, for $5,000 damages for failing to appear at his house this week. Last week Miss Mitchell played at the Coates Opera House in that city.

ELSIE LESLIE has invited the children of the Roman Catholic Orphan Asylum to witness Prince and Pauper at the Broadway, at the matinee to-day (Wednesday), and the invitation has been thankfully accepted. The balcony has been reserved for the little ones.

CHARLES A. WING writes: "I heard with regret of M. T. Skiff's death. He was one of the oldest and best of agents. He was a good fellow, a capable business man and a staunch friend. He will be mourned and missed by all his friends and associates."

THE Australian tour of Little Lord Fauntleroy is reported to have been very successful. The company closed its engagement in Melbourne about the middle of December, and is now touring the smaller towns. It will open in Sidney, N. S. W., next week.

LOUISE SANFORD, Charles Burke, Allie Holman and Valentine Dresher have been engaged for James B. Mackie's Grimes' Cellar Door company. W. H. Birrell, Ed. A. Braden and Eugene Wellington are secured for the business staff.

IT is said that Henry Pettitt will pay a visit to this country during the Spring, for the purpose of getting material for an American comedy. While here he will probably superintend a production of his London Day by Day, which is now running at the London Adelphi.

WHILE in Kansas City last week, where she has been playing Arcadia to large houses, Corinne was the happy recipient of a handsome sword mounted with gold. It was presented after her sword dance in the second act, and, it is said, was the gift of Count Maerner, of Stockholm.

THE plan of depleting the McCaull Opera Company to make up the De Wolf Hopper Opera company next Summer is cheerfully progressing. Up to date the McCaullites who will be Hopperites include Marion Manola, Herbert Cripps, Alfred Klein, and Business Manager Stevens.

THE Warder Grand Opera House, Kansas City, was sold by the Sheriff last week under a deed of trust held by a bank in that city. G. W. Henry, of Chicago, bought the property for $350,000 representing a syndicate. The house will be remodeled. Arthur B. Chase is spoken of as probable manager. L. M. Crawford is feeling perplexed as to his status in the matter.

ADAM FOREPAUGH, the well-known circus manager, died of pneumonia at his home in Philadelphia on Wednesday last. He was sixty-eight years old. His son, Adam Forepaugh, Jr., and his widow succeed to his property, which is estimated to be more than $1,000,000. Mr. Forepaugh was originally a butcher, but many years ago he embarked in the circus business in which he was signally successful. A large delegation of circus men and managers attended the funeral which took place on Monday in Philadelphia, the interment being at Laurel Hill Cemetery.

MRS. JESSIE DEAN REYNOLDS, who was formerly well-known as an actress committed suicide at her home in this city last Friday. Her husband, William R. Reynolds, was also at one time an actor. Mrs. Reynold's father is the vetern actor, Andrew Glassford, and both her sisters are in the profession, one being the wife of the stage manager of The Wife company. Mrs. Reynolds' last engagements were with Lizzie Evans, The Hoop of Gold company and Richard Mansfield. The funeral took place on Monday at Rahway, N. J., the interment being at Hazelwood Cemetry near that city.

INTERESTING COMMUNICATIONS.

ADVANCE NOTICES AND FREE TICKETS.

LINCOLN, Ill., Jan. 25.

To the Editor of the Dramatic Mirror:

SIR.—I notice that Mr. A. Milo Burnett, of the Michael Strogoff company, in your columns justly scores the indiscriminate giving of passes and "compa." But, in summing up the different quarters to which these passes and "compa." are sent, he unwisely includes the newspaper reporters and members of the force on provincial newspapers.

It is a rule, and one strictly enforced in every case which has come under my own observation, that the provincial press is supplied with "compa." in exchange for reading notices, advertising the performance. Local merchants pay the publisher from five cents to fifteen cents per line for advertising matter inserted in exactly the same style. The difference between the traveling theatrical manager and the local merchant is that the latter pays the full value in cash for his notices, while the manager, nine times out of ten, gets five dollars worth of advertising in return for a dollar's worth of tickets.

Faithfully yours, FRANK C. MCELVAIN.

THE SIGNALLING APPARATUS IN SHENANDOAH.

STAMFORD, Conn., Jan. 25, 1890.

To the Editor of The Dramatic Mirror:

SIR.—Your Fort Huachuca, Ariz., correspondent deserves a reply. Heliostat is the correct term. Heliotrope is also correct when the instrument is operated by clockwork. Mr. Howard does not use either heliostat, heliotrope, or heliograph in Shenandosh, but a signalling apparatus (torch), "suggested by the heliotrope," or heliostat. A heliograph is a photographic instrument. Respectfully,

CHARLES BARNARD.

THE HANDGLASS.

This is what makes the noble striver for artistic laurels shrivel up like a fashionable bathing suit under a sunbeam, and causes him to wonder if life is worth the living. A hotel-keeper in Cedartown, Ga., has blazoned upon his envelopes, "Boos House. ☞ The Resort of the Profession!"

† † †

NEXT!

It sad-eyed Hamlets paid their bills
How thankful we should be!
If doctors could but cure our ills
How thankful we should be!
If the old joke that still appals
Would vanish 'ere the leaflet falls,
If actors wouldn't take recalls,
How thankful we should be!

† † †

A PAPER that shall be nameless is responsible for the following: "Mary Anderson is at Nice, France. She spend part of the day resting, and the remainder in denying that she is engaged. This is Nice for Mary!"

† † †

HARRY LACY, of The Still Alarm—whose stage kiss is almost as noted as Miss Abbott's justly-celebrated osculation—has at last got into court about it. He attributes the failure of the play to the fact that his leading lady wore an enormous boa around her throat, and during the love scene the fur would get into his mouth. This should form a valuable suggestion to the modern girl when she goes riding with her best young man.

† † †

SOME profound philosopher has discovered a few more interesting facts regarding feminine creation. He says: "Between five and ten it is her doll; between ten and fifteen it is the small boy who lives on the same street; between fifteen and twenty it is a scorning of the small boy, and an admiration for his older brother; between twenty and twenty-five it is a series of troubles and pleasures that will leave her either a married woman, with lots of care, or an old maid, with lots of loneliness." The Matinee Girl, referring rather severely to masculine creation, says: Between five and ten it is general impishness; between ten and fifteen it is the deadly cigarette; between fifteen and twenty it is the cultivation of a moustache and a taste for impossible neckties; between twenty and twenty-five it is a strongly developed mashing tendency, and between twenty-five and thirty he falls madly in love with himself, and the rest of his life is given over to paying tribute at the shrine of his idol!

† † †

TRA LA!

The dramas that come in the Spring, tra la,
Are all, as a rule, pretty tart;
The actors can dance and can sing, tra la,
In fact they can do anything, tra la,
For each has a specialty part.
And that is the reason the managers sing
Oh, hey! for the dramas that come in the Spring!
Tra-la, la-la-la-la!
Tra-la, la-la-la-la!
The farce-comedies that come in the Spring!

† † †

A PHILADELPHIA physician states that peanuts, thoroughly chewed, develop the brain. And yet the New York policeman, who so constantly patronizes the peanut-stand of the child of sunny Italy, has never been particularly remarkable for erudition.

† † †

SAYS the *Eagle* of Brooklyn: "The company that played Wanted the Earth, failed even to secure the city of New Orleans, and stranded there last week. It wanted too much."

SNOWBOUND.

Narratives relating the experiences of snowbound companies in the West are coming in. The Howard Athenæum Specialty company on last Monday spent its thirteenth day on the Central Pacific Railroad snowstalled about nine miles from a telegraph station. Their food was brought to them by people in the employ of the railroad who traveled on snowshoes. This company have missed their engagement at Salt Lake City, where they were to have played for three nights, their week in Denver and the present week, which was to have been played in Kansas City, St. Joseph and Leavenworth. They are supposed to open next Sunday in St. Louis, but as there is no prospect of their moving yet, and it will take them four days to go to St. Louis, it is quite probable that they will also lose that date.

The Western Shenandoah company is undergoing the rigors of Winter. This organization numbering twenty-seven people and one horse has been snowed in since last Thursday near Wadsworth, Nevada. The company was due in San Francisco on Thursday, but a telegram received on Monday by Charles Frohman from Al. Hayman, stated that the organization had not arrived and that it would be impossible to ascertain when they would.

The Winter on the Pacific Coast is reported to be very severe. At San Francisco for the past forty days there has been almost constant snow. The companies that were said to have suffered most severely are the Duff Opera company, the Juch Opera company, the Pearl of Pekin company and A Possible Case company. Roland Reed was due at the California Theatre on Monday, but he had not reached there, and the chances are that the theatre will be closed part if not all of the week. The Baldwin Theatre will also close in consequence of the non-arrival of the Shenandoah company. The Pearl of Pekin company was to have started for Los Angeles on Sunday, but whether it went or not is not known. The Bush Street Theatre is all right as A Possible Case is in its second week there. The loss on account of the weather and the blockades to Messrs. Hayman and Frohman will amount to fully $10,000.

THE AMATEUR STAGE.

THE COLUMBIA IN WHITTINGTON, JR.

The Columbia College Dramatic Club opened their annual Winter season at the Berkeley Lyceum, before a large and fashionable audience on Thursday evening last. Robert Race's burlesque, Mr. Whittington, Jr. and his Sensation Cat, was produced. It is a three-act musical extravaganza, with an old-fashioned rhyming tendency, brimful of wit, topical songs and ludicrous situations. All these the Columbia boys sustained with marked skill and effectiveness. There was not a dull moment in the performance, and a more delighted audience never filled the cosy little Berkeley. Robert L. Cutting was in fine voice as Emperor Ozoherit Ben Zodyne and earned many encores, especially for his extremely funny rendition of an ode to "The Peach of Emerald Hue." Robert L. Morrell was as agile as usual and pranked about the stage with the air of a veteran, keeping the audience in good humor by his very laughable creations. John R. Blake was indeed a humorous Mrs. Alderman Collipash, a sweet beguiling mother-in-law, while Eugene J. O'Sullivan as Mr. Alderman Collipash had an Irish brogue that would have done honor to Pat Rooney. James W. Gerard was a gay and dashing old Sir Highbury de Barge, and merited a fair degree of praise for his vocal efforts. K. M. Muchson handled the black slave, Muley, in a most artistic manner, and W. P. Wall proved a decidedly gentle and sweet looking young lady, Rosemarye Collipash. The work of the chorus, which included many well-trained voices, was, on the whole, very good. But in time and tune it occasionally wandered away from the orchestra, causing not a little discordant effect. Otherwise but little fault can be found with the production.

THE LYCEUM IN BETSEY.

The Lyceum Dramatic Society gave a performance of an English comedy entitled Betsey, at the Criterion Theatre on the 21st inst. The piece is very frail in construction and even in the best of hands could scarcely arouse much interest or enthusiasm. The Lyceum handled the comedy very well and by the interpolation of a few ludicrous situations managed to create considerable merriment. Of course a little crudeness was apparent and the efforts of the cast were manifestly forced and lacked ease and spontaneity. But the worst feature of the production was the prompter. His stentorian voice resounded throughout the house in a frantic endeavor to assert himself. W. L. Hopkins' delineation of the dude, Adolphus Bickett, was somewhat tame. He looked the part but scarcely acted it. In his study he shocked the audience by appearing in semi-attire. If the costumer failed to provide him with a dressing gown he should have improvised some sort of a jacket for the audience could find no interest in his display of white linen or embroidered suspenders. H. C. Edwards gave a thoroughly finished performance of Professor Dawson. His business was characteristically funny. Alice Butcher scarcely grasped the correct idea of Betsey, but she succeeded in pleasing, though her sudden "flop" in the second act was scarcely graceful or refined. Hortense R. Booth made a handsome Mrs. McMannus, but otherwise she was not inspiring. G. M. Ness was exceedingly clever as Mr. Birkett, and C. F. Nicholson supplied Dick Talbot with the requisite ability. Nellie Bassett, as interpreted by Lillie Smith, was a gushing young creature overflowing with sweetness, while Mamie Cole made a part and perfectly refined Clara Peyton. It was difficult to diagnose what kind of a dialect T. Heild was attempting as Captain McMannus, but whatever it may have been, it was certainly not consistent with the character. Mrs. James Smith, as Mrs. Birkett, and Miss Charlotte Cole, as Madame Polenta did creditable work.

THE FLORENCE IN WITHERED LEAVES.

The Florence Dramatic Club presented Withered Leaves and My Dress Boots at the Brooklyn Criterion Theatre on last Thursday evening. It was the best of their performances this season, and had a little better judgment been used in distributing the characters of the plays presented a really clever performance would have resulted. Of course this mis-casting is a serious fault with many amateur stage managers and one which can only be attributed to the fact that they permit their friendship for individuals to run away with their honest appreciations of their true dramatic capabilities. In the presentation of Withered Leaves this defect was quite apparent. Mr. Lindeman, as the flippant young mischief-maker, Tom Conyers, was a little out of his element, though he did not attempt to handle the part as the lines would indicate, but rather formed a conception of his own, and while it may not have been so irresistibly funny, still he was pleasing and mirth-provoking. C. T. Catlin was scarcely irascible enough for Sir Conyers Conyers and Horace Palmer was too slow and sombre for Arthur Middleton. Dudley Rossiter proved himself the comedian of the piece as the villain Cecil Vane. It was indeed, a grotesque impersonation of the sublime. Marie Lamb was a charming Lady Conyers and Charlotta Cole a gentle and sweet May Rivers. In My Dress Boots, Mamie Sloat did a clever bit of character acting in the role of Anastasia Mivins and J. F. Dallon contributed an amusing sketch as Gamberlik Brown, while H. O. Perkins did sufficient ranting to assure him great success as a provincial tragedian. The other characters were well handled by H. W. Thornton, Belle Ganeaux and Ethel Ward.

THE BOOTH IN PARTNERS FOR LIFE.

The Booth Society gave a thoroughly enjoyable performance of Partners for Life at the Brooklyn Criterion Theatre on last Friday evening. This is a neat little comedy, though not a pure dramatic gem, still possessing much brightness, genuine wit and a well-drawn and fairly interesting story. The performance was smooth and the interest flagged but little. However, several bad bits of business introduced, especially Mr. McElroy's "clown act" in the last scene, served in a great degree to mar the production. Miss Wallace's charming vivacity made the role of Fannie Smith shine out brilliantly, but in the lines calling for deep feeling and pathos she was sadly lacking. Thomas T. Hayden gave a spirited performance of Tom Gilroy, and proved himself particularly well adapted to the part. Libbie Healy displayed a sweet and flexible voice as Emily Mervyn, while Edith Elwood gave an artistic character touch to the eccentric Miss Priscilla. Thomas Young fully met the requirements of Ernest, and James Miniter developed quite a deal of genuine comedy talent as Muggles. William Wells as Horace Mervyn, W. Prendergast as Sir Doellincourt and C. T. Wiegand as Major Billiter were worthy of commendation.

RAY REEN.

NOTES.

The Bohemia Dramatic Society will produce Nevada at the Brooklyn Athenæum next Wednesday evening.

The Fulton Society has been revised, and will give a dramatic performance shortly.

David S. Greene, one of the founders of the Gilbert Club, died recently of la grippe.

James J. Byrne will make his first appearance this season with the Gilbert in their next production.

For their next performance the Amaranth will produce David Garrick, with Lizzie Wallace and Alfred Young in the leading roles.

The Florence Dramatic Society in their last programme, announces that they are in favor of all fair and candid criticism, with the reservation that they are opposed to any stern fault finding. Well, there may be a distinction with a difference between these two kinds of criticism, but it is doubtful if the average reader could point it out.

Thomas T. Hayden has resigned from the Dramatic Committee of the Gilbert, and John F. Dyer has been substituted.

LETTERS TO THE EDITOR.

A STATEMENT FROM FRANK C. BANGS.

STURTEVANT HOUSE, NEW YORK, Jan. 24, 1890.

To the Editor of the Dramatic Mirror:

SIR.—For your earnest, and, I must believe, candid efforts to set "me and my cause" aright before the public, please accept my heartfelt thanks.

If the garbled and almost romantic statements of various members of the press, who have contributed voluntary "tales of woe" concerning my recent life, its critical conditions, and lastly, though not not leastly, the illness of this, their once idol, whose plumes they so tenderly trail in the dust, presented even a few redeeming features of truth, a grotesquely humorous, rather than a serious complexion might illuminate the whole affair.

But, when I reflect that these delicate souls have been tortured into a frightful nightmare, threatening the utter dissolution, morally, physically and financially, of their idol, over whose prematurely-erected tombstone they have shed so many piteous tears, then the romance changes its character and assumes the costume of melancholy drapery, demanding serious attention.

Now to work. Cannot a man be sick, very sick without having his sympathetic friends of the press begin active preparations for his burial? I might have silently borne all these curiously fantastical mistatements had I alone been effected by them but when two reputable organizations are assailed over my shoulders, the first composed entirely of members of my profession and the second, a majority of whom are also professionals—I refer first to the Actors' Fund of America, and secondly to the Benevolent and Protective Order of Elks—then, I repeat, it is time for the first actor in this little drama to speak a few lines.

The press, with but one isolated exception, has attacked these two benevolent organizations, charging them with what they are pleased to term a cruel tardiness in failing to come speedily to my assistance during this my present illness with proffered aid and brotherly sympathy. Now, never having been a constitutional beggar, believing that every tub ought to stand on its own bottom—so long as it possibly can—I preferred to remain in the room I have frequently occupied in this hotel, attended by my own physician, receiving the hurried help from hall boys and chambermaids, whom I could call to my assistance by touching my bell, rather than distress even those of my personal friends in the hotel by summoning them to my bedside. Therefore, you can imagine how loath I was to call to my aid any one, and it was not until my illness approached so serious a phase that I could not rise from my bed that one of the clerks of the hotel deemed it absolutely necessary to give out the fact of my extreme illness. He wrote a letter to Mr. A. M. Palmer, President of the Actors' Fund, informing him that I was lying in a very critical condition at the hotel, needing more attention than I could receive without special arrangements being made for my care.

Mr. Palmer at once dispatched a messenger from his office, to learn if the statement was correct. Finding it fully verified, he immediately directed the Doctor and the Secretary of the Fund to call upon me without delay. The Doctor came. I refused to see him, simply because my own physician was at that moment in attendance upon me. When the Secretary called I was in a semi-delirious state, under the influence of a high fever, and it was thought best that I should not see any one. A message was delivered to him to that effect, with the request that he would call again.

The following day my physician's brother died, leaving him so grief-stricken and occupied with preparations for his brother's burial, and attentions to his brother's family, that he frankly told me it would be impossible for him to give me that attention my critical condition required. At this crisis, fortunately, Dr. McDougall, the Fund's physician, called again, and I gladly accepted his valuable services. From that hour he has faithfully attended me, and through his wise directions to my nurse, and careful medical treatment, I am steadily improving, though still in a very weak and enfeebled condition.

Immediately following the Doctor's first visit, I was called upon by a committee from the Actors' Fund, composed of Mr. Aldrich, the Vice President, Mr. Knowles and Mr. Wheelock, announcing that they had been sent as representatives of the association to know what my wishes were, whether I desired to be carried to a hospital, to private apartments, with a special attendant, or to remain in the hotel with an attendant. They voluntarily assumed all responsibility for my hotel bills, from the beginning of my illness to its close, also providing the services of the Doctor and all medicines that were needed, and gave directions to have me conveyed to a more cheerful room, fronting Broadway. I was also visited by two members of the Order of Elks, who secured me the services of a most excellent colored attendant.

Now let me ask if this looks like neglect or bad treatment, either from the Actors' Fund of America or the Benevolent Order of Elks?

It is true that I have lived in this house, not only seven years, but twelve added to it, and have spent much money here. In fact, I am the oldest resident of the Sturtevant House. There have also been published several gross reflections, touching the humanity of the present proprietors of this house, to the effect that they had wilfully neglected me during my illness, and withheld from me that financial indulgence that so old an inhabitant of their hotel deserved. All of which is false—false in the extreme. They, as the former proprietors, have made me regard it as my home, frequently carrying my "paper" for months, and in one instance almost a year.

When in prosperity, I have paid them, and paid them liberally. When the dark days came, as they come to all, they have stood by me as my staunchest friends, helping me to bridge over my troubles. When it came to their knowledge that I was really an ill man, they gave orders that their servants should afford me every attention their regular duties permitted. These facts should be enough to deny all statements to the contrary.

Now let me ask, in justice to myself and all who have been so cruelly misrepresented over my shoulders, that you kindly publish this letter, *verbatim et literatim*, and that the other papers that have been similarly misled, shall do the same.

With the assurance that I am getting well and am not yet ready for burial, physically or artistically, I have the honor to be,

Very sincerely yours,

FRANK C. BANGS.

MATTERS OF FACT.

Manager Cronheim calls attention to open time at his theatre in Hoboken, N. J. This house, probably one of the most financially successful in the State, has recently had many improvements made both in the auditorium and stage: electric lights, steam heating, new curtain, chairs, etc. The array of testimonials tendered by various combination managers to Mr. Cronheim show plainly the profitable character of the business done at his house. This theatre is open all the year with two performances on Sunday.

There are open weeks in February, March and April at the Opera House in New Britain and Bristol, Conn., under the management of J. Claude Gilbert. Communications may be addressed to Henry Engel, Box 42, New Britain, Conn.

The Opera House at Belle Vernon, Pa., is now booking for this season and next. This is a live manufacturing town of 4,000 inhabitants.

Nathan Lowenthal, musical director, is at liberty.

Agnes Herndon gives warning that any parties producing her play La Belle Marie will incur the fullest penalties of the law.

There is open time in February and March at Jacob Litt's Standard Theatre, Chicago, and also at his Bijou Opera House, Minneapolis.

Al. G. Field's Operatic Minstrels are reported to be doing good business. They will shortly produce an original first part entitled "The Great Boat Race between the R. E. Lee and the Natchez." This production will be elaborately staged at considerable expense, a car-load of mechanical effects and properties being used in it. This organization is now booking for this season and next at first-class houses only.

The tour of A Pair of Jacks, H. Grattan Donnelly's latest musical comedy, will begin in April under the management of Will O. Wheeler.

Aiden Benedict is reported to have been very successful this season in his new play, Fabio Romani. Mr. Benedict toured the South and West, and was accorded the most flattering commendation by the press in these sections of the country. The star is strongly supported by Frances Field and a competent company. All communications may be addressed to Business Manager D. D. Smith, en route.

There are open weeks at the Warder Grand, Kansas City, in March and April.

There is open time on Manager P. Harris' circuit in Baltimore, Washington, Louisville, Pittsburg and Minneapolis in February, March and April.

NEW YORK THEATRES.

NIBLO'S.
Every Evening
MATINEES WEDNESDAY AND SATURDAY.
IDEAL EXTRAVAGANZA COMPANY
IDEAL EXTRAVAGANZA COMPANY
Presenting the superbly appointed spectacular extravaganza, by Clay M. Greene,
BLUEBEARD, JR.
BLUEBEARD, JR.
BLUEBEARD, JR.
Or, Fatima and the Fairy.
200 PERSONS IN THE PRODUCTION.
"The Children's Heroes," "The Old Woman in the Shoe and Her Children," "The Little Lord Fauntleroy."

UNION SQUARE THEATRE.
UNDER THE MANAGEMENT OF I. M. HILL.
Permanent Attraction.
NEIL BURGESS.
NEIL BURGESS.
THE COUNTY FAIR.
THE COUNTY FAIR.
Second Season in New York.
Evenings, 8:15. Matinees—Saturdays, 2.

STAR THEATRE.
A GREAT TRIUMPH.
MR. WM. H. CRANE
as
THE SENATOR,
In the new American comedy by David D. Lloyd and Sydney Rosenfeld.
Under the direction of Mr. JOSEPH BROOKS.
Seats secured two weeks in advance.

NEW GAIETY THEATRE.
Broadway, between 28th and 29th Streets.
The Beautiful Comedy,
THREE ONLY DAUGHTERS
THREE ONLY DAUGHTERS
THREE ONLY DAUGHTERS
Saturday, Feb. 15.

CASINO.
RUDOLPH ARONSON, - - - - - Manager
Broadway and 39th Street
Evenings at 8. Matinee Saturday at 2.
Admission 50 cents. Seats reserved two weeks in advance.
Another complete success,
THE BRIGANDS
THE BRIGANDS
Great Cast. Chorus of 70. Orchestra of 30.

LYCEUM THEATRE
DANIEL FROHMAN, - - - - Manager
4th Avenue and 23d Street.
THE CHARITY BALL.
A new play by David Belasco and Henry C. De Mille.
Evenings at 8:15. Saturday matinee at 2.

MADISON SQUARE THEATRE.
A. M. PALMER, - - - Manager
AUNT JACK,
Preceded by an original comedietta,
A MAN OF THE WORLD.
Evenings at 8. Saturday matinee at 2.

BROADWAY THEATRE.
Broadway, 41st Street and 7th Avenue.
FRANK W. SANGER, - - - - Manager.
Matinees Wednesday and Saturday.
Daniel Frohman's Production of
THE PRINCE AND PAUPER
THE PRINCE AND PAUPER
Walt Elsie Leslie. Dramatized by Mrs. Abby Sage Richardson.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. PORTER.
Reserved Seats, Orchestra Circle and Balcony, 50c.
THE EXILES
MATINEES—WEDNESDAY AND SATURDAY.
Next week—MR. BARNES OF NEW YORK.

H. R. JACOBS' THIRD AVENUE THEATRE.
Corner 31st Street.
The Popular Theatre of New York. Seating capacity, 2,400.
Matinees—Monday, Thursday and Saturday.
Prices, 25c., 35c., 50c., 75c. and $1.
THIS WEEK { THE FUGITIVE / THE FUGITIVE
Feb. 3—MY PARTNER.

TONY PASTOR'S NEW THEATRE. 14th Street.
Matinees—Tuesday and Friday.
COMPLETE CHANGE—A NEW BILL.
Tierney and Wayne, George Murphy, Maggie Cline, the Jolsons, Frank and Lillian White, Lottie Gilson, Lottie Elliott, Hodgkins, Prof. Abt, Tony Pastor's New Comic Songs.

KOSTER & BIAL'S CONCERT HALL.
23d Street, near 6th Avenue
PRINCE LAVENDER'S RECEPTION
MATINEES—MONDAY, WEDNESDAY, SATURDAY

NEW PARK THEATRE.
Broadway and 35th street
HYDE AND BEHMAN, Proprietors
Opera season under the direction of Mr. A. M. PALMER.
Evenings at 8:15. Saturday matinee at 2.
Mr. DOYLY CARTE'S OPERA COMPANY
in Gilbert and Sullivan's new opera,
THE GONDOLIERS.
Seats may be secured two weeks in advance.

BURNETT OPERA HOUSE,
Louisiana, Mo. Seating capacity, 800.
Now Booking for Season 1890-91.
Population, 6,000. GOOD SHOW TOWN. Liberal sharing terms to good companies. Have open time February, March and April. Address
N. STROUSS,
Manager.

ROBERT PATON GIBBS as JEAN DE LUSSAC
Address Mascot. in Hands Across the Sea.

A COMPLETE SURVEY OF THE THEATRICAL SITUATION

Accurate Summary of this Season's Business.

Stern Facts to Face.

Trade Dull and Receipts Poor Almost Everywhere.

INTRODUCTORY.

The exact condition of theatrical business throughout the country this season is a question that has been widely discussed, *pro* and *con*, by managers, actors and others to whom it is important. Desultory reports of prosperous receipts in certain territories and of disastrous losses in others have indicated that a real or pretended ignorance exists as to the precise state of affairs.

Recognizing the need of an authentic and comprehensive summary of the season's results thus far, THE DRAMATIC MIRROR has taken steps to procure the latest and most reliable data, with the coöperation o fits large and faithful corps of out-of-town representatives. A few days ago they were requested to forward to us immediately brief statements of the real condition of business this season, from its beginning last Autumn, to the present time. They were instructed to give the *facts* solely, as ascertained by direct personal observation, and also—where they could be depended upon—from local and traveling managers. In cities and towns where business had been bad, they were asked to explain the cause of the depression if possible.

Replies have been received from several hundreds of places, practically covering the whole expanse of the theatrical territory of this continent. These will be found on this and succeeding pages, classified by sections and States.

The facts elicited will prove of inestimable value to managers, and indeed to all classes that look to theatricals for their bread-and-butter, or bread and bottle, as the case may be.

Traveling managers especially will find it of prime importance in getting the gauge of the relative state of the various districts, and in shaping their future plans accordingly. With the assistance of these painstaking and truthful reports, they can feel the public pulse in any or every locality. We also commend a careful perusal to the end that they may appreciate the injurious effects of certain features of the present methods of conducting theatrical business, and consult their own interests by remedying them.

The eyes of many will be opened, no doubt, by the statements of numbers of our representatives respecting the reaction that has set in against dramatic rubbish, stale plays, and horseplay frivolity. From all directions comes the cry: "Send us good plays and good companies and we will give you good profits!"

Undoubtedly business is bad—very bad—at nearly every point of the compass. General trade is dull, but theatricals are duller.

Yet, though the situation is unmistakably gloomy and depressing, it should not breed discouragement nor cause grave anxiety.

There is not a particle of doubt that theatrical business will resume its wonted prosperity if the men engaged in it will take to heart, and profit by the lessons that are contained in our summary.

The rocks and reefs and quicksands are all clearly marked on THE MIRROR's chart. It remains with those vitally concerned to locate and avoid them. If they fail to do so, they must expect, if not total wreck, at least serious accident.

THE MIRROR does not feel called upon to offer any further explanation of its course in publishing the facts concerning the season's business, regardless of individual interests wherever they may happen to be touched, other than that it is moved solely by consideration for the common weal. We have endeavored to get at the truth—and truth, employed for a worthy purpose, requires no apology.

It may be said, however, that THE MIRROR is sorry, so far as a large number of theatre managers is concerned, to be obliged to disclose the poverty of their receipts this season. But the end justifies the means in this case, and in the end we hope that these same managers will be among those that profit by our publication.

Finally, no effort has been made to estimate the receipts or gauge the comparative financial success or non-success of the various companies. Obviously, to get at their facts and figures, we should have to appeal to the managers themselves, and that would be time and labor thrown away, for everybody knows that, with only a few exceptions, they always make it a practice to speak falsely of their receipts. No one would profit in the least by the inspecting of an array of foolish exaggerations.

NEW ENGLAND.

MAINE.

Portland.—Although fewer attractions have been played this season than last, business has been up to the standard of previous years. Numerous companies booked, stranded or closed season before reaching here. Attractions have been well patronized, some not so well as their merits deserved, and others better. The Stockbridge Course, now in its eighth season, has fared better than ever before. Most managers of traveling companies have declared themselves satisfied with the business they did in this city, although regretting that the accomodations of the house were insufficient for properly mounting and producing their attractions.

NEW HAMPSHIRE.

Concord.—Business has been very poor this season at the Opera House. Resident and traveling managers complain throughout this entire section.

Portsmouth.—So far this season, of twenty-eight attractions at the principal theatre, fourteen played to very small business, six to fair, six to good and two, Clara Morris and Lagardere, to excellent business. Franklin Theatre was re-opened at the beginning of the season and played two attractions a week to business which did not pay for the bill posting.

Manchestsr.—The season opened well and business held good until Nov. 1. We had but few attractions and the receipts were below the average until the New Year. Since then we have had better bookings and better houses. The average will be below last year.

VERMONT.

Montpelier.—The booking of poor companies has caused a depression here. Theatregoers are tired of witnessing mediocre companies in trashy plays, and will only patronize standard attractions.

Brattleboro.—The drawback here is the want of a proper theatre. Business poor this season.

MASSACHUSETTS.

Boston.—Every house in this city has suffered in a greater or less degree from bad business this season. It was not the fault of the managers, for the attractions have been fully equal to those offered a year ago. Even favorite companies who have never before had a bad week in Boston have failed to draw the houses they had every right to expect. It is not to be understood that bad business has been the rule, however. There have been some weeks when business has been excellent, but on the whole, it does not compare with that done last year.

Lynn.—The recent fire unquestionably had a depressing effect on business here. Most travelling managers complain of the New England circuit, yet they claim that even after the fire it is no worse here than elsewhere. Manager Proctor states that business at present is very poor, particularly in Lynn. Manager Dexter says that business up to the time of the fire was not so good as during the corresponding period of last year. Manager Caverly states that the season, which opened well, has only proved fair. Manager Cook of the Musee claims that business is good.

Worcester.—Until two weeks ago business was excellent. Manager Batcheller thinks his prosperity was due in a great measure to the overflow caused by the loss by fire of the Theatre. He adds, however, that with the exception of Providence business generally has been bad, and that many of the combinations that have played with him this season were in such a shaky state when they reached here, that he had to pay for their printing in order to bill them. In two or three cases money has been lent to assist companies to the next stand. The traveling managers confirm Mr. Batcheller's observations and agree that business in New England has been generally discouraging.

Chelsea.—Only first-class attractions were booked here this season and business has been very good. About three attractions a week is the limit.

Fall River.—From the opening of the season until Thanksgiving business was very large here, better than usual; but from the latter period until the 10th inst. there was a notable decrease. The prospect is good, however, as the week closing the 18th inst. was the largest of the season. The bookings for the remainder of the season include many of the principal standard combinations.

Haverhill.—The labor troubles here have been settled and business is excellent.

Fitchburg.—Good business; rather better than last season.

Brockton.—This has been the most prosperous season in the history of the local house which has been open for five years. The receipts from August to January this season are $6,000 in excess of the corresponding period last year. The shoe business, which is the leading industry of this city, is prosperous, and the prospects are good for the rest of the season.

Holyoke.—Business, though variable, has been good this season. Farce-comedies and minstrels did big business, while many standard companies did only fair business. The attendance has fallen off considerably in the past five weeks, but Booth and Modjeska drew to the capacity of the house.

Salem.—Local managers have not presented as many attractions this season as heretofore. The average has been one a week, and good business has been the result of the wise policy. Two one-week attractions received small patronage.

Northampton.—From Aug. 16 to Jan. 1 the total number of attractions here was forty-two. Of this number eight had big houses, eight good, twelve fair and fourteen poor. The companies were subdivided into four cheap, sixteen standard. Travelling managers ascribe the dull business in this section to overbooking. Theatregoers attribute the depression to the excess of poor companies played here, and also the dangerous condition of the Opera House, which has inefficient exits. It is to be hoped that with a new opera house next season business will revive here.

Amesbury.—Business is better here than last season. The local manager says he can secure better terms from companies than he did in 1888-1889.

Marlboro.—Business has, so far, been excellent. This town has been, and is, enjoying a genuine business boom. Visiting companies have complained of bad business throughout New England, but this city has always been mentioned as an exception. Many companies have canceled on short notice. This is a serious annoyance and source of loss to local managers.

New Bedford.—Business here has been only fair. More attractions than usual have played at the Opera House with consequently smaller houses. The number of first-class companies has been smaller this season than last. At Liberty Theatre the audiences have usually been very sparse.

Milford.—The season has been very quiet. Business, on an average, has been only fair. Some companies have done well; many have barely payed expenses.

Westfield.—Not in the past twenty years has theatrical business been so poor in this place. All business managers say, without exception, that business in New England has been exceptionally bad.

Newburyport.—Business, with a few exceptions, has been very dull.

Pittsfield.—Business has been very good this season.

CONNECTICUT.

New Haven.—This season has not been up to the standard, compared with last year. But this depression can be so easily traced to causes of temporary nature that local managers find no reason for alarm. The prevalent epidemic during the holiday season, rainy weather, most distressingly frequent and continued, and, finally, numerous local amusement enterprises have been detrimental to business. Despite these circumstances, business has been fair, and this is a source of congratulation to all interested in the success of New Haven's ably conducted theatres.

Hartford.—The season has been fair. Poor combinations have played to corresponding business, while companies of standard merit have fared as well as in former years.

New Britain.—With few exceptions, companies visiting here this season have not done even a fair business. This may be accounted for by the local craze for polo, but reports from surrounding towns are no more cheering. Nearly all visiting managers privately admit that business has been very poor throughout the season. The number of poor companies on the road is, to a great extent, the cause of this depression.

Bridgeport.—Local managers will not commit themselves so far as to admit that this has been a bad season. But traveling managers, with a few exceptions, report poor business.

Torrington.—Business has been fair. The town is a good one-night-stand as any of its size.

Birmingham.—Until the prevailing influenza epidemic visited this town, business was excellent. There is a fine opera house here, and some of the best attractions on the road played here and were well patronized.

Norwich.—There have been no attractions here for the past five or six weeks. Up to that time, nearly all the companies that played here did a fair and, in some cases, a large business. There are several reasons for the present dullness; the first and, perhaps, the only good one, is that Norwich has never had anything but a barn for a hall, consequently good stars and combinations have gradually kept away from this city. All this, however, will be changed by next season. The citizens have raised $55,000 to build a new theatre, and Norwich will have a home which will compare favorably with other cities of its size. This has always been considered by managers a particularly good "show town," and with a fine new theatre, all first-class companies may rely on Norwich for profitable patronage.

Mystic.—Fair business here, and much better than last season.

Middletown.—The general opinion among managers here is that the depression is confined to a "streak" of country which includes Northern New York and the greater part of New England. They say that general trade was never better; manufactories are busy, tradesmen report large sales, and yet theatricals are in a bad way. Local business has been fair, although our Opera House is not what it should be in a growing town of thirty-five thousand people. A theatre with modern improvements is badly needed.

Danbury.—Business here compares favorably with last season.

Waterbury.—Business was good until la grippe arrived. There was bad business during the three weeks before Christmas, but that is common.

RHODE ISLAND.

Providence.—Better attractions or better patronage has not been seen here in a number of years than this season.

Newport.—During the early part of the season business was remarkably large because good attractions were presented. Newport is essentially a one-night stand—a Winter population of 21,000, without any manufacturing industries. The only public amusement is the theatre and a good attraction always meets with a paying house. In November and December last, three week-stands were booked at low prices, although the local manager offered them no encouragement, and they departed sadder and wiser; but the engagement following made it evident that to descend to low prices means a sacrifice of the patronage of the better class of theatregoers. One of the causes to which traveling managers ascribe the bad business of the early Winter was the heavy rainfall in New England, but comparing this season's receipts to those of former years the box-office returns make this the best season ever experienced here.

Woonsocket.—Business up to the holidays was good. Since that time, fair.

Westerly.—Business has been very bad here all the season, unless the company happened to be particularly strong. There are too many weak attractions on the road. In towns of ten to twelve thousand population one company a month is the most that can expect profitable patronage. This is especially true of New England towns.

MIDDLE STATES.

NEW YORK.

Albany.—The season at Proctor's began well, and so continued until about the time last month when trouble arose in regard to a charge brought by the Board of Health. The assertion that the house was unsafe had a certain effect in keeping people away, and the result is still observable. Another cause that may be assigned for lighter business during a portion of the present month and the last, is that a number of commonplace or unpopular pieces have been presented. The season, on a whole, at this house can be rated as fair. At Jacobs', where popular prices prevail, business has been good, with the exception of two or three weeks early in the season.

Rochester.—Manager Wolff of the Lyceum states that business is and has been, excellent this season. Nevertheless, there has been a number of light houses. Treasurer Lester of the Academy, is pleased with the patronage it has enjoyed. Manager McCall of the Grand, says he has no cause for complaint, considering that it is an off-season.

Buffalo.—The situation is rather peculiar here. The Meech Brothers control the two highest-priced theatres, while H. R. Jacobs has the other two houses. The Academy's season has been as good as in former years. The Star has had a number of vacant dates, and business was only fair when the house was open. Of Mr. Jacobs' houses, the business at the Corinne has been better than last year. The Court also shows an increase in business.

Brooklyn.—Park Theatre: Uniformly large business. Grand Opera House: Very good. Brooklyn Theatre: Large. Criterion Theatre: Light. Hyde and Behman's Theatre: Large. Gaiety Theatre Good.

Poughkeepsie.—Every company, with but few exceptions, that has played here this season, has had good business. Not a single company failed to pay expenses. The average night stand ranges from $150 to $200, while the highest reach $500.

Utica.—This has been a notably good season here. The strongest attractions have drawn overflowing houses, while the better class of companies have done a satisfactory business. The character of the attractions played was the main factor in placing business on a solid foundation.

Syracuse.—Business at Jacobs' Grand has been better than last year, but that is no criterion, as this season Mr. Jacobs' new theatre was opened, while last season a rink was utilized owing to the burning of their theatre in September, 1888. Business has not realized expectations, however, in the new theatre. Shakespeare Hall was not open as a place of amusement last season. Business there is very satisfactory this season. The Wieting has decidedly fallen off this season.

Ogdensburg.—First-class attractions have done very good business here, while medium companies have done fair business. Before the holidays, business was better than since. The local management expect to realize nearly an average of last season's business or that of the preceding season.

Hoosick Falls.—First-class companies have played to good business; others, which were few, to deservedly poor business. This town is in need of a new and first-class opera house, as good companies are always patronized. The present house is inadequate.

Lyons.—With new local management business is picking up here again. Theatregoers in this city will patronize good attractions.

Jamestown.—Up to December business here was excellent, exceeding any previous season. During December, owing to inclemency of the weather, business was light. The January business has been very satisfactory and the indications are favorable to a very prosperous season.

Port Jervis.—The better class of attractions have done fairly well here, while the cheaper companies did poorly. A great many companies make arrangements early in the season, and then, for no apparent reason, cancel their dates, keeping good companies away. Port Jervis will give first-class attractions good patronage, but for the last season or two this town has been overrun with cheap price companies.

Oswego.—With the exception of a portion of December last, when business was rather dull, this has been the best season for several years past.

Gouverneur.—The first month of this season, business was good. Since, there has been an unusual number of local entertainments,

and as all our home talent comes from the *Elite*, that class feels in duty bound to support their friends in their endeavors for "sweet charity's sake." This condition of affairs is a great detriment to the first-class attractions. Light comedy is the popular preference here. The class that supports that completely ignores the local entertainments and heavier dramas. The amateur entertainments are decreasing at present, which means better business for the first-class traveling attractions for the remainder of the season.

Newburg.—All first-class stars and combinations have done a good business. Second-rate companies have fared poorly. The average for the season so far has been very fair.

Kingston.—Attractions have been well patronized this season, which compares very favorably with any of its predecessors.

Cohoes.—From Jan. to Dec. 21 there were sixty-four attractions. Of this number thirty-four have played to large business, twenty-two to fair, and eight to poor. Some companies that played to poor business deserved it, or else came after good attractions. The theatre is best patronized by the mill employes, and this season the greater number of the hosiery mills here have been stopped which, of course, affected business to some extent. Striking an average, the season here has been a good one.

Salamanca.—On the average, this season has been fair. About half the companies booked here canceled, which necessarily affected business.

Binghamton.—Business has been far in advance of all past seasons, both financially and artistically. A finer class of attractions played here, and more of them than ever before. Any first-class attraction can rely upon Binghamton for a large business.

Corning.—There have been very few attractions here this season, and the theatregoers of this city wonder very much why traveling managers should play Jamestown, Olean, Hornellsville, and then slight Corning. To illustrate the business that a good attraction can do, it may be stated that The Old Homestead company played here on the 22d inst. to a crowded house; seats sold for $1, seventy-five and fifty cents, which is a good showing. If first-class attractions would play here they would receive good patronage.

Batavia.—The manager of the Opera House here did not crowd attractions this season, and a good business has been done by all attractions that played here with the exception of one or two companies.

Olean.—Notwithstanding unseasonable weather and hard times business, on the whole, has been very good and in advance of past seasons. Good attractions invariably have large houses; poor companies do not.

Cortland.—Under new management, business here has improved steadily with the prospect of the season being as good as any of its predecessors.

Hudson.—Although business has recently fallen below the usual standard here, a first-class company can always draw a crowded house. La grippe and unseasonable weather are the causes of the present dullness, but it is confidently expected that business will soon rise to its normal level.

Rome.—More first-class attractions have been played here than in any previous season, and the local management seem to be satisfied with the business done.

Ithaca.—Fair season. The local manager's books show an increase of eight per cent over last year.

Medina.—Business here has not been exceedingly brisk. Good companies or well advertised attractions were well patronized. The largest night-stand receipts was about $330 at popular prices. A new and competent management have recently assumed control here, and the remainder of the season is expected to be satisfactory all around.

Saratoga.—The managers of both theatres say that business this year has been equal in every respect to last season. There has been nearly the same number of attractions. The traveling managers, with a few exceptions, talk as if they were satisfied with the receipts here.

Auburn.—This season has been the largest in years. Compared with last year at this time it is at least one-half greater. The fact that we have a new Opera House explains the increase.

Hornellsville.—Business in the main has been very bad.

Penn Yan.—Business very bad here. Not more than six good houses.

Watertown.—With fewer attractions this season than last, the attendance increased twenty-three per cent, and the average receipts per night was $273; the largest house was $987.75.

Owego.—Business dull.

NEW JERSEY.

Trenton.—This town is an exception to the places so many managers are complaining of. Up to Jan. 1, this season has been the most prosperous in the history of the theatre. An average of five performances a week have been given to almost uniformly good business. Receipts fell off during the fortnight following the holidays, but it is again improving. Of the many attractions that appeared here before Jan. 1, but eleven played to less than $400. Several played to over $1,000. Receipts ranging from $600 to $800 have been frequent.

Paterson.—A better class of attractions was presented here this season than last, and although the numerous manufactories and industries of this city are dull at present, the local theatres are enjoying packed houses nightly.

Hoboken.—Business here is better than in past seasons. Manager Harrison, of Jacobs', reports an increase of about twenty per cent over last year. At Cronheim's Theatre—vaudeville house—expenses have increased forty per cent., while the receipts are fifty per cent over last year's. The favorable condition of business is, in a great measure, due to the Sunday performances.

Elizabeth.—Light comedy and farces have invariably drawn big houses here. The legitimate drama has not received the support it deserved and has played to light business. Upon the whole, the season has been a successful one.

Plainfield.—Business has been rather dull here this season. There seems to be a sentiment prevailing that the prices here are too high, and probably this city's contiguity to New York may account for the apathy of theatregoers.

PENNSYLVANIA.

Philadelphia.—Your correspondent has devoted much attention this season to the condition of theatrical business in this city. The information was derived from personal observation, and from interviews with resident and traveling managers, and the inevitable conclusion is, that the present season is financially the worst in five years. Yet, while comparatively unsatisfactory, it cannot be called absolutely bad, because almost all of the theatres, as well as most of the combinations playing therein, have made money. The season opened with several weeks of very poor business, after which successes were not continuous, but spasmodic. During the entire season there have been but few great successes, and much business that was disappointing, while yielding a profit. The list of absolute and comparative failures is unusually large. Some houses have suffered very little. The variety business, of which one house here has almost entire possession, showed, up to the first of the year, a small falling off from last season. The very cheap houses have mostly played in hard luck. They are, with one exception, either in a crippled conditon or a state of transition. The only really successful one of this class has taken in as much money as it did last season, but this has been accomplished by means of costlier attractions and increased expenditures on advertising. It must be remembered that we have this season one entirely new, first-class house, one practically new of the same rank, and a new house of the cheap order, giving continuous performances. The business has been extremely variable, changing from week to week, without respect to the value of the attractions, and frequently without apparent cause. At present business is good.

Pittsburg.—Business here has been good and will continue to be good until the close of the season, provided all attractions booked are worthy of patronage. This city is enjoying prosperity and there is the proper number of legitimate theatres in proportion to our population. With one exception, the theatrical business here has been placed upon a paying basis, only within the past three years. Before that time there were too many houses. Within the past five years the population of this city has increased remarkably. There is no reason why a meritorious company should come here and not make money on a week's business.

Allentown.—Up to the holidays, good houses with but few exceptions was the rule, and the receipts far ahead of that of last season. For the past month business with some exceptions, has not been what was expected. Yet it averaged very fair, and there are only a few companies who lost money. The resident manager states that the gross receipts is nearly $4000 more than for the same time last season, and nearly all of the companies desire to return next season.

Shamokin.—Business this season has been good; and particularly so up to the holidays. Good standard attractions draw well. Only two companies a week are played here. The ten-twenty-thirty companies are barred out

Mahanoy City.—This is a good theatrical town, but business has fallen below the standard. At the present writing, however, business is picking up rapidly and the season may yet compare favorably with preceding years.

Bethlehem.—The several conditions of business up to the holidays was very good, but since then—Fantasma excepted—the majority of attractions drew only fair sized audiences; none, however, playing to losing business. The prevailing epidemic, which was very severe in this vicinity, doubtless had much to do with the falling off in attendance. Business is picking up, however, and everything points favorably toward paying houses during the balance of the season. The managerial policy of averaging only two attractions a week, and those only the best obtainable, has proved very satisfactory to the theatregoers here.

Bradford.—More than sixty combinations have appeared here this season, and with the exception of five or six companies they all played to large houses.

Milton.—Compared with last season the attractions have been fewer and of a better class. With few exceptions fair to good houses has been the rule.

Erie.—For the first two months after the opening of this season, business was just fair, but since then it has been first-class, in fact all that could be desired.

Connellsville.—This season's business has been light and does not compare favorably with last.

Carbondale.—With one or two exceptions every attraction that played here this season, has relatively made more money proportionately than in many larger towns.

Philipsburg.—From the opening of this season until the holidays business has never been better. Since the advent of la grippe business has fallen off considerably, but as that trouble is fast disappearing the prospects for the remainder of this season are very good.

Johnstown.—The season opened late, and in the absence of a good theatre an old building that had been condemned was pressed into the service. For two or three months every company appearing did a big business. Early in December last while Stetson's Uncle Tom's Cabin was playing to a packed house an alarm of fire caused a panic in which ten persons were killed and a number hurt. This disaster brought the season to a sad and premature close.

Wilkesbarre.—This season, with the exception of the last fortnight, has been very good, even better than any previous season. This may be attributed to the locating of numerous manufactories here within the past two years and the building of several electric street railways, connecting this city with the suburbs. The light business of the past two weeks was due to the almost total stagnation of the coal trade, and to la grippe, as fully fifteen per cent. of the population here were suffering with the prevailing epidemic. As these drawbacks are only temporary, it is expected that business will shortly revive.

Easton.—This season has been dull. Capable management and judicious bookings would undoubtedly improve business here.

Pittston.—Business here has been fair, but not equal to last season. The outlook is not encouraging owing to the depressed condition of the anthracite coal business, upon which this locality depends.

Harrisburg.—Although twenty attractions canceled, the season up to Jan. 1 was good; in fact, better than for same period last season.

Shenandoah.—Business fair, but below the standard of previous years.

Rochester.—Business, so far, has been exceptionally good.

Williamsport.—The season has been at least twenty-five per cent. better than last.

Franklin.—The season here has been only fair, but for the better class of attractions it was first-class.

Lancaster.—This season's business has been exceptionally good, and considerably in advance of last season.

Reading.—Business was unusually good during the early part of the season but for the past three months it has dropped off considerably, and is now only fair and below the average of last year.

McKeesport.—Very good business this season. The only drawback experienced was in companies canceling.

Norristown.—The management of the local theatres have declared a semi-annual dividend of three per cent. and contemplate many improvements. Business this season far above the average.

Titusville.—As a whole, the season has been a profitable one here to both traveling and resident managers.

Newcastle.—The better class of attractions have, with a few exceptions, drawn good houses here while poor companies have fared badly. The number of good attractions should be limited to two a week.

Hazleton.—A very good season, comparing favorably with any previous one.

Warren.—The receipts at Library Hall thus far this season, have been fifty per cent. better than in three seasons, owing partly to better and fewer attractions, and partly to new and increased activity in the oil producing industry.

Scranton.—The season will average better than last.

Oil City.—Business not so good this season as heretofore. The reason is not that money is scarce, but principally that the entire season has been characterized by rainy weather and muddy streets. People have preferred their homes to breasting the elements and wading through mud. Another reason is found in the fact that high priced attractions have predominated.

Meadville.—Manager Hempstead says that business since Oct. 1 has been very good. The gross receipts up to date have never been exceeded in the history of the town. Good attractions have played to good business. He ascribes the prosperity to the fact that he never plays more than two attractions a week.

Beaver Falls.—Theatricals have been overdone here. Fewer performances of better quality would tell a different story. Saturday is generally a good night—other nights have not paid, as a rule. A better quality of performances is wanted here.

Apollo.—Business has been better this year than last. At the Opera House receipts have averaged from $100 to $150 a night. A first class attraction easily draws $200. This looks small, but it is good business for the town.

Pottstown.—Best business in five seasons. Good attractions have invariably drawn crowded houses. Improved local management has been largely instrumental in bringing about this happy state of affairs.

DELAWARE.

Wilmington.—This has never been called a good "stand" owing to our close proximity to Philadelphia, which catches a large share of the local theatre patronage. In fact during all the years we have had a theatre it has never—excepting this season and last—paid those interested a dollar. Last season showed phenomenal increase over previous years. This season, compared with last, shows a gratifying growth. Good attractions have played to good business; poor ones, even at cheap prices, have fared well. The local managers here are well pleased with the outlook.

DISTRICT OF COLUMBIA.

Washington, D. C.—The local managers report good business and in many cases an increase over last season. The National Theatre: Up to January 1, the business of this house is claimed to have been the largest in the history of Washington. Since that date there has been a slight falling, attributable to the influenza epidemic, but during that period the business has not been so bad as to justify complaint. Albaugh's: The business at this house has been fully double that of last season. There has been a noticeble but not serious falling off within the last two or three weeks. The depression is clearly the result of la grippe. Harris' Bijou: The season at this house has been larger than that of corresponding period last year, notwithstanding a marked decline during the past two or three weeks. The recent decline is no doubt owing to the prevailing illness. Kernan's: La grippe does not appear to have affected business at this house, which has been gradually improving, and the season compares favorably with last.

OHIO.

Cincinnati.—At Heuck's the business of the season has been, without exception, the best in five years. The Grand reports a steady improvement during the past four years and the management is confident that the net results of this season will be in excess of last year. At Havlin's this is the banner season in the history of that house. The People's is doing a business that is largely in excess of any previous season. At Harris', there is a decided improvement on any year since Manager Baker has been in charge of that house. Considerable complaint as to business comes from the traveling managers, who do not find fault with the amount of business, but declare that the heavy expenditure entailed by the Inter-State Commerce law in the transportation of their companies, seriously depletes their receipts.

Toledo.—Wheeler's, so far this season, has averaged about two attractions a week. As is natural, combinations that are not known are regarded suspiciously, but companies that are established or have been here before are always well patronized. The season may truthfully be rated as good at this house. The People's plays week stands entirely, with three matinees. Business, at cheap prices, is always good, no matter what the quality of the performance may be.

Dayton.—Unusually large business this season, the first, that Dayton has supported two theatres. When the Park opened at popular prices, it naturally proved a slight damper on the attendance at the Grand, but it did not last long, and now both houses are doing a profitable business. Dayton is, and always was one, of the best "show towns" in the country.

Urbana.—Business here has fluctuated. On the whole, however, it will compare favorably with former seasons. One traveling manager said he had been on the road for eighteen years, and had never experienced such a general depression in the theatrical business.

Lima.—Business has been much better here this season than last. The local manager did not get control of the Opera House until late last Summer, and could not get the class of attractions he wanted. He has suffered considerably by giving dates to companies of no merit whatever, who had the strongest kind of press notices, undoubtedly forged, and by companies canceling without giving any notice in advance. He started in to play but two attractions a week, but was obliged to book more on account of so many canceling. During the week of Jan. 10, Irish Hearts of Old, Among the Pines, St. Felix Sisters and Mestayer's Tourists were booked. The latter company was the only one that filled their date, two of the others not even giving notice of their canceling. With but few exceptions, deserving companies did a good business, and several companies that did not deserve it had a profitable patronage. Out of thirty-three attractions played, nine did big business, fifteen good, fourteen fair, and five bad. To sum up, the season here, under the disadvantages previously cited, has been a very good one.

Mansfield.—Sixty-three companies played here since the opening of the season in August. Thirty had large or good paying houses, while the other thirty-three companies have lost or made no money. They were all properly advertised by the local managers. Some of the poorest companies did the largest business, owing to heavy advertising done by them. The fault lies mostly in injudicious booking. Some weeks four companies played here, while the following week there would be none. Two good attractions a week is plenty for this town. Another reason for the poor business here is that first-class attractions playing in one night stand towns as a rule do not give as good a performance as they do in cities where they make a week's stand. The attractions have been better this season than ever before. Quite a number of companies that had small houses here this season cut the performances, and too many of them fail to use the scenery they carry with them even when the stages are amply large. When attractions give as good a performance in the one-night stand towns as they do in the cities they will do better business. The local manager here is not altogether at fault for the improper bookings at his house, as he secured the lease of the new theatre too late to properly arrange bookings for the theatre.

Defiance.—First-class companies, with scarcely any exception, have drawn paying houses. As compared with previous seasons, business has been at least fifty per cent. better.

Sandusky.—This has been the dullest season ever experienced here. Nearly all companies playing here had fair houses, but the large number of companies that canceled and the consequent filling of part of the time with cheap-price companies, had a disastrous effect, artistically and financially.

Tiffin.—The manager of the Opera House says there has been no perceptible decrease in receipts this season in comparison with previous seasons. There is no ground for complaint here.

Steubenville.—This season compares favorably with past seasons. Thirty-seven companies (amateurs and lecturers excluded), and these were largely patronized, have played this town. Eleven had large, nine good, seven fair and ten poor receipts.

Akron.—First-class attractions have played to good business—others fairly. On the average, receipts have been satisfactory. Man-

ager Robinson reports an increase of twenty per cent. so far, over last season. From the testimony of traveling managers business has been poor elsewhere, on account of almost continuous rains.

Columbus.—Business at the Metropolitan and Grand has not been up to the average this season, still some attractions have played to large receipts. The bookings are the best we have had in years. At the cheaper houses there does not seem to have been a falling off.

Wellsville.—While there has been no "boom" here, theatrical business has nevertheless been very satisfactory.

Bellefontaine.—Business for the first four months this season has been the best since the Grand was built in 1880.

Uhrichsville.—The weather has been very unfavorable for amusements here, but notwithstanding this, the proprietors of the Opera House claim that they have made more money and have paid more money to traveling managers this season than any other in the history of the house. The attractions have been first-class, and were well patronized. Two companies played week stands, two three nights, and twenty one night.

Cambridge.—This is a town of 5,000 inhabitants and but one theatre, which generally plays one attraction a week. The season, both as to business and the class of attractions, has been better than any preceding one.

Youngstown.—A good paying season, and averaged better gross receipts weekly, than either last season or the one before.

Middletown.—Better attractions here than at any time previously, together with new management, resulted in making this the banner season. Meritorious attractions are doing good business, and poor companies the reverse.

Chillicothe.—Uniformly good business here. With one exception, all standard companies have been well received.

Bucyrus.—The number of attractions has been less than in previous seasons, but the average attendance has increased ten per cent.

Gallipolis.—The season has been very dull here.

Circleville.—At the opening of the season a second-rate class of attractions were played, causing a marked decrease in attendance. The management wisely concluded to present better attractions, and business has rapidly improved. The S. R. O. card has been displayed frequently of late.

Leetonia.—The weather has been too warm, causing a great deal of sickness, which has affected amusements in this vicinity. Business has not been as good as in former seasons.

Portsmouth.—This has been the best season in the history of this city, which is now enjoying an era of prosperity. The opening of the Ohio Military Academy here has also contributed to the good business of this season.

New Philadelphia.—Managers of traveling companies, with but one exception, have been well satisfied with the business they did here this season. The local management play only one attraction a week and the season has been a very good one.

SOUTHERN STATES.

MARYLAND.

Baltimore.—Season has been, in the main, a good one with our theatres. Harris' Academy of Music, as a rule, is well-filled, often crowded, with an off week rarely. A satisfactory financial season at the Holliday Street Theatre. Business has been light, large audiences being the exception rather than the rule. At Ford's it is the best general season since the house was built. A bad week is a rare occurrence. Foresaugh's Temple Theatre is generally well-filled twice a day; good season. The Monumental Theatre is invariably big, irrespective of the attraction. An excellent box-office showing. The Front Street Theatre has an even run of good business.

VIRGINIA.

Petersburg.—Of the small number of companies that played here this season only a few met with any financial success.

Lynchburg.—Business was good until October. Since then, only fair.

NORTH CAROLINA.

Durham.—The season has been dull.

SOUTH CAROLINA.

Charleston.—Thus far this season has not been as good as last, which is attributed to unseasonable weather, good companies presenting stale bills, and an influx of inferior companies.

Columbus.—Business has been unusually good here, probably thirty-five per cent better than last season.

Greenville.—Good attractions have played profitable engagements here this season.

GEORGIA.

Savannah.—Excellent season. First-class plays and companies are always sure of good houses.

Rome.—Nearly every attraction plays to fair houses here, and meritorious companies are sure of large business. Comic opera companies especially always draw well and the better class of society comedies. Rome is only a one-night stand. The local manager is satisfied with business thus far, and some of the best attractions booked are yet to come.

Americus.—Banner season here. The mercantile and manufacturing interests of this town are prosperous, and all good attractions, with the exception of two or three that appeared here at a time when too many companies had been crowded in, drew paying houses.

Augusta.—Poor companies have not done well here, but good attractions have increased their receipts twenty per cent.

Macon.—Although some of the attractions were not as good as last season, all were liberally patronized. Only two meagre houses during the season.

Columbus.—Barnstormers and pirates have injured business of reputable companies here, as new companies are not largely patronized, but strong attractions and others that are well known receive liberal patronage.

Thomasville.—The season here has been an excellent one for first-class attractions.

WEST VIRGINIA.

Wheeling.—There is a marked improvement this season over the two previous seasons. There is an increasing demand for standard attractions. The popular-priced houses, too, seem satisfied with the business done.

Parkersburg.—Business this season has been only medium.

ALABAMA.

Tuscaloosa.—This city may be considered a fair town for one-night comedy and minstrel companies. The State University, and several other educational institutions, and transients generally form a nucleus for good houses. Thus far the season has been profitable.

Anniston.—This season has been a very good one here, and all traveling managers who have played this city, are satisfied with the business they did.

Huntsville.—Very few attractions, but mostly to good business.

Mobile.—Having no transient travel to speak of, Mobile ranks with the one-night stands, but as such it is one of the best in the country.

Montgomery.—This is a good one-night stand for first-class attractions, which, without exception, have been liberally patronized.

Birmingham.—Business this season has been the best in several years.

Eufaula.—Business has been much better than last season, but not all that the merit of the attractions played here deserved.

Selma.—The season here has been quite satisfactory.

LOUISIANA.

New Orleans.—So far business has been fully as good as last season. Both standard and popular price theatres have fared well. Of course, there have been weeks when no money was made, but they have been "few and far between." Bad plays and bad companies will always lose money here, but a good company with a good play always closes the week with a handsome margin of profit.

Shreveport.—Business has been good this season.

MISSISSIPPI.

Aberdeen.—The season has been the least successful ever known here. The sole cause is the complete failure of the cotton crop.

Meridian.—The receipts have averaged one-third more than those of last season. Good companies invariably draw full houses. Population considered, Meridian is the best city in the South for theatrical companies.

Natchez.—This has been a successful season in all respects.

Vicksburg.—The average business here this season has been only fair.

KENTUCKY.

Georgetown.—First-class attractions have done business far above the average this season, while the low-priced companies have decreased in popularity.

Henderson.—Good attractions are patronized liberally, the poorer ones playing to empty benches. This season financially has been somewhat better than last.

Louisville.—This season here may be called a more than ordinarily prosperous one. It is rare that a first-class company does not do good business—not necessarily crowded houses, but good average business. Macauley's and the Masonic Temple Theatre have presented the gilt-edged attractions, Harris', the best of the offering at popular prices, and the Buckingham, first-class vaudeville. At the Auditorium such attractions as Booth-Barrett, and Theodore Thomas have played to immense receipts.

Frankfort.—All first-class attractions have done remarkably good business here, exceeding guarantees in every instance, which have always been large.

Owensboro.—Business here has been better this season than formerly.

Bowling Green.—A prosperous season here. All good attractions have been liberally patronized.

TENNESSEE.

Memphis.—The banner business here was done this season. All traveling managers claim that Memphis is one of the best "show towns" in the South. Three nights, however, is long enough for any company to play here.

Clarksville.—For the better class of attractions, there has been a decided increase of patronage over last season. There has been a corresponding decline over last season in the business done by the poorer class of attractions, which have been very numerous.

Columbia.—Through lack of proper management, business is completely prostrated here.

Chattanooga.—Business in the early part of the season was not as good as last year. The cause is probably due to the fact that the best attractions usually come after Jan. 1. The first week in January this season was the best in two years.

Knoxville.—There is no better theatrical town in the South than Knoxville. The season has been a splendid one. The local management limits attractions to three a week.

Nashville.—The season here has been very good, fifteen or twenty per cent. better than last. As a rule, all the better class of attractions played to satisfactory business. On the other hand, the cheap or fly-by-night attractions generally fared badly.

TEXAS.

Galveston.—Business was satisfactory up to the holidays, but has since been light. The best house so far was drawn by Brady's After Dark—$870.

Dallas.—This season here has been very good, the receipts being one-third larger than last.

Houston.—The season has been a very successful one, the receipts being twenty-five per cent larger than in other years.

Tyler.—The majority of companies here this season have been below the average. Business has been uniformly good, for this is the best "show town" of 9,000 population in Texas. Had the class of attractions been higher business, of course, would have been better. Theatregoers here want the best attractions which come to Paris.

Paris.—There has been a marked improvement in the class of attractions booked this season and the patronage has been good, while companies of unusual merit drew very large attendance.

Fort Worth.—Population 35,000. Emma Abbott, two nights and matinee, $2,000; A Night Off, two nights and matinee, $1,200. Melodrama the best drawing attraction, though opera and the "legitimate" generally draw above the average. The season's business, taken all in all, has been phenomenally good, despite the warm weather. Companies with only one play should remain but one night. Three nights' stand is the limit.

Sherman.—The season has been very dull Sherman is the poorest theatrical town in the State. Only had two large houses this season; one night there was an audience of seven. Traveling managers complain about the free list here.

Temple.—Business here has been unusually good this season.

Corsicana.—Business has been good here, and better than last season. Crops the most abundant in the last ten years, and money plentiful.

Paris.—First-class attractions are liberally patronized here. The business done this season is the best in three years.

Hillsboro.—This is considered one of the best theatrical towns in the State. Although the season opened late, business has been much better than in former years.

Weatherford.—Business this season has been fair.

WESTERN STATES.

ILLINOIS.

Chicago.—The burden of the song that managers sing when asked about the actual business of the season up to date is "Auditorium." The opening of that place of amusement Dec. 10, and during the month of opera that followed, seems to have hurt the receipts at the other theatres. All claim to have been ahead on the season up to that event. McVicker's: business up to date was a good deal better than it had been for the past five years. Columbia: business up to Dec. 10 was about $8,000 more than the previous year for the same time. Chicago Opera House: Business not as good as it had been for two previous seasons up to date. Probably one-third less. Grand Opera House: Business far beyond the expectations of the local management. It is estimated that $25,000 will be cleared on the season. A sample engagement was Francis Wilson, in The Oolah, $29,000 being taken in four weeks. Hooley's: The best season, so far, Manager Hooley has experienced in twenty years. Receipts for twenty-two weeks to Jan. 18 have averaged $5,870 per week.

Rough and imperfect estimates only can be given for the other theatres, but the Haymarket, Windsor and People's have held their own in comparison with former years.

Springfield.—This season has not been satisfactory, either to local or traveling managers, and too often to the audience. Generally the houses are top-heavy. This with the fact that a 10-20-30-cent company turned people away five nights out of seven seems to indicate that the prices charged are too high for this place.

Rockford.—Business has been better than last season, as the local managers gross receipts are $2,266.20 in excess of those of last year. Only two attractions a week are played, mostly on rental. Rockford has a population of 25,000, while there are 155 societies of different characters mostly church organizations, and with their entertainments the draw away from the theatre.

Joliet.—While not quite up to the average of last season, the business is satisfactory to the local management.

Englewood.—Owing to prejudice against the location of the theatre which is on the second floor, business has been only fair.

Danville.—This has been the most profitable season ever known here. There is a good run of steady business. Only one combination; a concert company, lost money.

Sycamore.—Good attractions draw good houses here and poor attractions usually play to poor business. Traveling managers state that theatrical business in general throughout the Northwest has not been up to the mark.

Rock Island.—Business has been good.

Galesburg.—The general average of business here has been very good and better than any previous season.

Elgin.—There were thirty six attractions this season, several of which played to crowded houses and some to only fair, but the average to good business. The largest house was $764.25; about $400 was the average one-night stand for good attractions. Business has been remarkably good here as compared with the reports from adjacent towns.

Shelbyville.—Business has been very good.

Lincoln.—Business compares favorably with previous years. Yet some of the most meritorious companies have played to lightest business.

Streator.—Not as good as formerly, principally owing to local causes.

Decatur.—Business was good until the holidays, since then it has fallen off.

Freeport.—Business good, low and high-priced attractions receiving an equal share of patronage.

Bloomington.—The season has been fair. Prospects good.

IOWA.

Muscatine.—This season compares favorably with last. Experience here proves that a satisfactory business can only be done by playing limited attractions to one or two a week.

Burlington.—Business here is not so good this season as during the past two years. The depression is owing largely to the class of entertainment offered. The legitimate drama and opera, when presented by standard companies, almost invariably command large business. Vaudeville performances of the better class are also liberally patronized. But farce-comedies of the Rag Baby and Tin Soldier order, which class of amusements has formed the major part of this season's list of attractions here, received very meagre patronage.

Ottumwa.—Until the new theatre was opened, this city labored under the disadvantage of not having a proper house. Since this want was supplied business has been very good.

Dubuque.—This city is generally considered a good stand, but for some unaccountable reason, business has only been fair, and not been up to the average of past seasons.

Des Moines.—Business has been about the same as the last two seasons, and the local managers had but small profits. They, as well as the traveling managers claim that Prohibition has seriously affected business.

Marshalltown.—Very fair business this season, but not quite as good as last.

Boone.—Business in Boone has been poor this season. However, the railroads, which give a large element employment, have taken on the full force again, and business is picking up.

Oskaloosa.—Only fair up to Jan. 1, '90. The average business was $160.83 a performance. For the same time last season it was $190.64; a decrease of 16 per cent. General complaints about business are heard from combination managers. The depression is not confined to theatrical business, it is shared by the mercantile trade also. It is the opinion here, that the causes of this depression are high tariff and prohibition. Better results were expected from the enormous crops in Iowa, but when the farmer takes forty bushels of oats to market and carries home thirty-six pounds of granulated sugar as the gross result, depression is no longer an enigma. There is no hope of any improvement under existing laws, and we have not seen the darkest side yet.

Atlantic.—Business fair, but not up to expectations since Jan 1. Nineteen companies have appeared to the gross receipts of $3,104.62; an average of $163.36 a night. Money is scarce, owing to low prices paid for produce. Merchants claim that it is the dullest Winter in five years.

Fort Madison.—So far this season business is below the average. Reasons: general stagnation of trade, scarcity of money, and the raft of horse-play farce-comedies.

Fort Dodge.—In the early season business was dull, but it has improved.

MICHIGAN.

Adrian.—There were twenty-five companies booked here this season. Of this number ten canceled; the causes of cancelation have been in the majority of cases, disbandments and financial trouble. The total receipts this season, thus far, will be fully twenty-five per cent below last. The attractions presented have not been up to the average. The roads and weather have affected mercantile business here.

Bay City.—Good attractions have done a paying business here, but few have been played. Many companies have canceled. Entertainments by local talent have made business dull lately.

Jackson.—Business has been very good.

Manistee.—Business very slow here. We have only had two attractions.

Lansing.—Poorer attendance this year at regular prices than ever before in the history of our Opera House.

Owosso.—Business bad. This is due to the wretched condition of the Opera House and to the trash that is largely presented.

Kalamazoo.—The Academy has done at least twenty-five per cent. better business this season than last. The Grand has also prospered.

WISCONSIN.

Milwaukee.—The season up to the present time has been the most disastrous and unprofitable in ten years. This is not only true of the business done by poor or intermediate attractions, but companies of the highest grade of excellence have barely played to expenses. The closing of the Academy by Manager Litt and the canceling of all bookings at this theatre for the rest of the season was brought about by bad receipts.

Eau Claire.—More first class attractions appeared here this season than ever before, but the general dullness in business circles seriously affected business, which was very poor, the management barely averaging expenses. In many instances three or four attractions have been crowded into one week—more than this city can stand. Perhaps one first-class attraction a week, for a while, might produce more satisfactory results.

Oshkosh.—The season has been rather dull here. Some attractions that deserved crowded houses only had small attendance, while a few companies devoid of merit had good houses. Oshkosh has a population of 30,000 and

should be a better theatrical town. Traveling managers, however, concur in stating this city is improving.

Madison.—Madison has never experienced so dull a season, hardly any company having done a paying business. The trouble seems to be that there is not a proper theatre here. In several instances poor business was partly the traveling manager's fault in putting prices too high. Everybody is anxiously awaiting the opening of the new Opera House when no doubt business will assume its usual briskness. Madison was formerly acknowledged to be the best show town of its size in the State.

La Crosse.—Business has improved fully one hundred per cent. since the building of the new theatre. La Crosse has proved so far this season the best theatrical town in the State.

Fond du Lac.—Dull times here. Companies of acknowledged reputation are well patronized, while unknown companies invariably play to small receipts.

Sheboygan.—Business has been fair and satisfactory.

Chippewa Falls.—During November and December last, business was dull owing to the extremely mild weather and lack of snow which is death to business of all kinds in a lumbering town. This condition is reported by managers without exception, as extending throughout Wisconsin and Michigan. The heavy snow and cold weather in the early part of January have given a new impetus to business.

West Superior.—The circumstances govering the business of this place render it a poor criterion upon which to base any hypothesis. The accommodations for companies are poor, and it would be unfair to judge of their work. Comedy and light plays have been successful. It would be better to classify West Superior with Duluth, Minn., which is just across the river, for the theatre-going public here has been obliged to patronize that place for good attractions, and has done so very liberally.

MINNESOTA.

St. Paul.—The general condition of business here this season has been the worst and most unsatisfactory of any for some years. With two new and handsome theatres ready to be opened next season and one in June next, patronage, no doubt, will assume its usual average.

Minneapolis.—The general concensus of managerial opinion is, that this season's business is poor, and compares very unfavorably with that of last.

Winona.—Business about the same as last year.

Stillwater. — Average business poor. Causes: Universal depression of business, no discrimination between good and bad performances or prices of admission and the proximity of this town to two large cities offering superior attractions and the convenience of a "theatre" train.

KANSAS.

Atchison.—The season has only been fair, although attractions have been better than those of any previous season. Dramas have done the best business. Comedies, with a few exceptions, have done poorly.

Winfield.—Business here has been better than last season, though not paying very well. Prospects good.

Ottawa.—The season here has averaged fair. Barnstormers and pirates have done much to injure reputable companies that are not well known.

Wichita.—Business has averaged fair here this season.

Fort Scott.—This season up to Jan. 1 has been better than last, but since then it has dropped off. There will not be much money made here during the rest of the season.

Dodge City.—The season has been rather dull here, comparing unfavorably with last.

ARKANSAS.

Little Rock.—The season has fluctuated. First-class attractions did remarkably well; light ones only moderately.

MISSOURI.

St. Louis.—The Olympic Theatre: Business will probably run ahead of last season. Grand Opera House: Good business will doubtless add to the revenue on the season. Pope's Theatre: Will make more money this season than ever before under the present management. The Grand and Olympic Theatres—known as the pooled houses—both being under Charles Spaulding's proprietorship, have established recently the Sunday matinee plan. The People's Theatre: Business has taken a big jump over last year, it being due to the superior character of the attractions. The Standard: Business will be far in advance of last season for the same period, high-class variety entertainments drawing immensely at this house.

Kansas City.—Up to the New Year business maintained the usual average. Since that time, there has been a prevalent dullness. As a rule, stong attractions played to about the same business as in former seasons—in fact, some have been remarkably successful—while the weaker companies fared poorly. There is one more theatre here this season, making five in the city, and all have been open continuously. This number of houses makes the strain a little heavy on our population. The outlook, with strong attractions to come, would indicate that business will about equal former seasons.

St. Joseph.—Relatively, the theatrical business of this city has not so far this season been as good as last year's, although the total takings may be fully up to a corresponding period. The business at present is demoralized; the public appear indifferent, as a rule, to most of the attractions offered, and things will be dull here for the rest of the season, beyond a doubt.

Columbia.—This city has had very few first-class attractions this season and of minor companies only a limited number appeared here. Of these companies that appeared here only two or three played to large business. Had we been able to secure better attractions the patronage would have been better as Columbia will not patronise poor companies.

Sedalia.—Business has been good here on an average, though not large. This season has been quite an improvement on last.

Marshall.—While we have had few companies this season, those that had merit did well.

Louisiana.—The Opera House opened on October 5. The average receipts for the twelve performances given since then is $215. This is considered a fair showing.

Maryville.—The season has only been fair. Traveling managers report business through the Southwest, Iowa, and Northwest of Missouri very good as a rule.

Macon.—Receipts have exceeded those of any previous year by nearly double. Traveling managers report business to be somewhat better than last season. Many complain, however, that receipts are not what they ought to be, and think that the heavy extra expense in expensive settings and costumes are not appreciated. The public demand more for their money than they ever did. In answer to the question squarely put, however, most are willing to admit that business is "fairly good."

Joplin.—The season's business has been above the average of previous years. A modern opera house is needed here.

Marceline.—Town two years old; population, 3,000. Opera House capacity, 600. Business good.

Mexico.—Business better so far than last season.

INDIANA.

Terre Haute.—The season here has been but fair. It opened well for the first two months, but the weather became unpropitious and seriously affected business.

Evansville.—Business has been good, the average receipts of the last thirty-three performances at the New Grand being $492. Sunday night performances at the Grand Opera House have drawn largely at reduced prices.

Crawfordsville.—With the exception of companies that were not well known, business was good here this season.

Peru.—Business fair, but not as good as last season.

Laporte.—The attractions have been of a better class, and the receipts larger this season than ever before.

Kokomo.—There has been a marked improvement in business during the past year. Natural gas wells in this vicinity have drawn a larger population here.

Vincennes.—Taking all things into consideration, the season here so far has been a successful one.

Richmond.—The average business of both houses here very satisfactory.

Marion.—The two-attractions-a-week policy made business good this season. Natural gas has given Marion a bounding the past two years.

Michigan City.—More attractions have been played than any previous year. Business below the usual standard.

New Albany.—This season has been the most successful ever experienced here. The only trouble the local management have had is in getting enough companies to keep the house open.

Goshen.—Good attractions have done good business during the season. But the total is below the average.

Fort Wayne.—Theatrical business has been good here. But theatregoers are tired of farce-comedy rubbish and demand better attractions.

Lafayette.—The local manager says the house has made no money. General depression; too many attractions and poor quality of many entertainments the cause.

Logansport.—Population, 17,000; natural gas. Business splendid up to the holidays.

NEBRASKA.

Omaha.—While business shows a slight increase over the preceding season, it is due mainly to the efficient street-car service. Any fair company will pack the theatres Sunday nights. At other times the demand is for farce comedies and light operas.

Hastings.—Business here this season has been poor, presumably due to a general decline in trade.

Plattsmouth. — With fewer attractions business this season has been poorer, on the average, than last.

Grand Island.—In point of attendance and box receipts the season here is twenty-five per cent. better than last. This is owing principally to better accomodations in the theatre and better attractions than hitherto played here.

Lincoln. — First-class attractions have played to excellent business, which has probably never been exceeded in this city. Poor attractions have played to uniformly bad business. Theatregoers here prefer the best attractions.

Fremont.—All lines of business have suffered greatly in consequence of the dull times here, and the theatrical business has not escaped the general depression. However, first-class attractions have been very liberally patronized and will continue to be in spite of the efforts of some managers, who did poor business here with poorer companies to depreciate Fremont as a "show town."

COLORADO.

Denver.—Attractions which have appeared at the Tabor this season have, as a rule, no cause for complaint. Of course, there have been instances where attractions have not fared well, but it was the fault of the company or play. At the Metropolitan every company has some cause for regret, excepting Gilmore's Band and Mr. Barnes of New York. This is almost entirely owing to the incompleteness of the house. Denver is and has always been looked upon as an oasis in the western theatrical desert by traveling managers.

Pueblo.—Compared with past seasons business has steadily increased here. More attractions have visited this city this season than last and, with few exceptions they have played to larger business. The exceptions are those companies that habitually abbreviate or let out or modify their scenery and other portions of their performances. When these companies return to Pueblo they find a palpable decrease in patronage. All the mercantile and business interests of this city are unusually active, and good attractions will be liberally patronized.

DAKOTA.

Bismarck.—Times are very hard in this section of the country and attractions have not lately received paying patronage.

WYOMING.

Laramie.—The season here has been better than ever before.

CANADA.

Ottawa.—Good attractions have been well patronized this season.

Hamilton.—Business was very fair up to the holidays but then dropped off, owing to unfavorable weather and the great amount of illness prevailing here.

Brockville.—Business can scarcely be said to have been satisfactory either from a monetary or artistic point of view. The Brockville Opera House, which is the property of the town, is totally unfit for a theatre. With a good opera house, furnishing one or two attractions a week, Brockville could be relied on for a remunerative business.

Chatham.—The outlook for the season was as bright as any former one so far as bookings were concerned. Companies that had done well in this city heretofore failed to draw this season and business on the whole has been very dull mostly due to general business depression. A majority of the companies under contract failed to put in an appearance or offer the slightest excuse for not filling their dates.

St. John.—Business here has been bad, but no worse than last year, due largely to the want of a commodious theatre in a convenient part of the city and the absence of companies worthy of patronage. The Lansdowne stock company which spent the Summer here educated the people to a higher standard of dramatic art which has resulted disastrously to the barnstormer.

St. Catharines.—The number of attractions has been much smaller here than for many previous seasons, which is mainly attributable to the prevalent canceling. Meritorious attractions have done a paying and, in some instances, a large business. Poor companies have, in almost every case, lost money. This season's business, owing to the causes stated, is below the average.

EUGENE WEISS OF THE METROPOLITAN OPERA HOUSE

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Abell, Florida	Gardiner, C. B.	Moore, Miss Mary
Archer, Mrs. H.	Gaylor, Chas.	Moss, Walter S.
Astlin, Wilfred	Granger, Willis	McCormack, Loudon
A Night in Jersey.	Gullan, Campbell	Moretti, Eleanor
Adams, Ed. A.	Grath, J. W.	Moffitt, as. S.
Blake, H. C.	Grey, Jennie	Marston, Miss M.
Besley, Walter	Goodwin, Myra	Mack, E. H.
Bennett, Johnstone	Gallager, John	McCaull, J. A.
Brooks, A. B.	Graham, Bob	Mann, Wm.
Benton, Irene	Guy Bros. Minstrels, (Mgr.)	Nesmith, Richard
Birch, L. E.	Gardiner, Ella B.	Newell, W. A.
Brobst, Geo. V.	Gilsford, Maud	Norcross, Jr. J. W.
Brooks, Dullie	Hanchett, David	Neil, Ed H.
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Beers, Newton	Hayden, W. R.	Reade, Chas.
Bounds, Edward (2)	Hall, Thos. S.	Russell, Capt. M.
Brooks, Myra C.	Hedley, King	Ring, J. J.
Burton, Will. E.	Hanley, Lawrence	Rosedale, Emma
Coombs, Jane	Holmes, Chas. N.	Rue, Ed.
Cross, E. J.	Harold, W. A.	Rutledge, Lucille
Coleman, J. J.	Howard, Ada.	Raffael, John J.
Cooney, W. J.	Jones, L. C.	Reed, G. W.
Corrigan, J. T.	James, Mart	Stringham, Mrs. S.
Cawthorne, Miss E. M.	Jarnett, H. C.	Smith, Geo. L.
D'Arcy, Lorena	Jackson, John T.	Stephen, Walter
Dunne, J. W.	Johnson, A. J.	Smart, Harry C.
Doud, Frank	Kerr, George	Standish, Helen
Dietz, Frank	Lane, Agnes	Sully, Dan
Dixon, Fred	Lewis, Arthur	Stern, Ben
Dunlop, J. A.	Lenn, Ada	Sydney, Myra
Delaro, Hattie	Lanthorn, W. H.	Story, Annie W.
DearIrishBoy(Mgr.)	Leigh, Alice.	Trinan, C. M.
Everhart, Geo.	Libbey, J. Aldrich.	Thompson, Michael
Elsler, W. C.	Learock, Geo.	Tuthill, H. A.
Edgar, George	Lykens, W. L.	Teal, Ben
Ellison, May	Lynne, Edith	Turned Up Co.
Eades, C. V.	Linton, Frank	Tyler, Mrs. F.
Evans, Chas.	Maurice, L.	Turner, Carrie.
Eades, Eddie	Minka, Mme. L.	Varrey, Collin
Eversole, Wm.	Manning, Lawrence	Vincent, Alice.
Field, Francis	McCall, C. D.	Villa, Sam B.
Feely, Al	Moulton, Ga.	Weston, Frank
Field, Alf. G.	McGrath, Ada	Walters, Rex T.
Fitzgerald, W. H.	Mitchell, Flora	Wallis, Jas.
Fowler, John	Millan, Regina	Walter, A.
Friend, W.	Mestayer, W. A.	Walker, Smiley
Florence, Katie	Morris, Ramsey	Warner, Morris H.
Forman & Morton	Marcetta, Aileen	Wards, Frederick
Forrest, Miss Gail.	Mitchell, Louise	White, Thos. F.
Fisher, Alice.	Moriarty, Marcus	Winslow, Herbert H.
Fawcett, Cassia	McNab, R. D.	Warner, Edwin.
	Monroe, R. B.	West, J. Clarence.

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PHILADELPHIA.

There has been at several of the theatres during the week closing 25 a most gratifying increase of business, and the general result has been more than satisfactory.

The London Gaiety co. presented Faust Up to Date at the Broad Street Theatre and reaped a rich harvest. They played to almost overflowing houses, and drew their audiences largely from the fashionable set. Moreover, every one seemed thoroughly pleased, nor was this surprising, for the performance, though not of phenomenal excellence, was of more than average merit, and was certainly most entertaining. Florence St. John, Mr. Lonnen, and others of the cast were received with great favor. Miss St. John charmed by her appearance, by the excellence of her singing, and by the lightness and delicacy of her comedy. Mr. Lonnen showed much original and genuine humor, sang with excellent voice and method, and acted with easy grace. Mr. Danby had already won his spurs here and was deservedly greeted as a favorite. Praise is also due to Miss Conyers, Miss Barry, Miss Jones, and to Mr. Haslem. The construction of the play compared favorably with others of its class. All of the music was well chosen and well rendered; the scenery was pretty, the costumes handsome, and the ensemble excellent. The style of production and the average merit of the performance were sufficient to condone for any shortcomings in the construction of the burlesque. It remains here several weeks.

Little Lord Fauntleroy opened at the Walnut Street Theatre to lighter business than was anticipated. At the Wednesday matinee, however, the house was crowded in every part, and during the latter half of the week good attendance at the evening performances was reported. The play proved equal to its reputation, and retained much of the charm of the book. With more of humor than sadness in its composition, it nevertheless aroused tender emotion, for the ingenuousness and simple faith of the child was akin to pathos, and all through the house smiles shone through tears. The story, while highly imaginative, is in the main faithful to nature, and the play is greatly to be commended, because the children who alternately assume the title role, are not placed in any situations or called upon to perform any deeds beyond the sphere of child life. Tommy Russell and Ray Mashell fairly divided the honors, and it would be unkind to compare their efforts where both did so well. Frank E. Aiken's portrayal of the Earl of Dorincourt was in all respects excellent. Helene Lowell as Mrs. Errol was thoroughly entitled to the sympathy she evoked. She was gentle, tender, womanly and dignified, of admirable poise and refined in appearance and manner. M. B. Snyder, always reliable, proved of great value to the production, not only by his praiseworthy performance of the role of Mr. Havisham, the solicitor, but also by his excellent stage shaw, the solicitor, but also by his excellent stage management, which gave to each role its full value without disparagement of the stellar part, and which secured so harmonious a performance. The attraction remains here five weeks.

Fascination played to excellent business at the Chestnut Street Theatre. Having been ill when this play was presented here last season, this was my first opportunity for seeing it. While the story it tells and the incidents it portrays would be not only improbable but impossible in real life, the play was nevertheless entertaining and, in a sense, interesting. The performance of the play in a great measure compensated for its inherent faults. Cora Tanner lent much of personal charm to the role of Lady Madge and, so far as stage requirements were concerned, was quite effective in her masquerading scenes. Eleanor Carey as the adventuress gave a spirited but at the same time a carefully guarded performance. Good taste and good sense gave tone to her impersonation, and she was especially effective because of her polish. Harold Russell was pleasing as Lord Isley, and Mr. Charles Coote as the Rev. Mr. Colley furnished bits of comedy deserving of the highest praise. In fact, the play pleased and satisfied because of the excellence of the ensemble. Return engagement of Mr. and Mrs. Kendal week of 27.

Fanny Davenport in La Tosca played to crowded houses at the Chestnut Street Opera House. The Conried Opera co. in The King's Fool week of 27.

Pernciff played to fair business at the Grand Opera House. It made a very favorable impression and I can only regret that I was unable to give it the attention its merits seemed to deserve. Robert Downing in The Gladiator week of 27. Patti Rosa in Margery Daw played to only moderate business at the Park Theatre. Miss Rosa is a clever little actress, and by her own merits made the performance pleasing. The play, however, is not worthy of serious consideration. Return engagement of Mlle Rhea in Josephine, week of 27.

May Newman in The White Slave played to good business at the National Theatre. Return engagement of My Aunt Bridget, week of 27.

W. H. Powers' popular Irish drama The Ivy Leaf drew good houses at the Arch Street Theatre. J. B. Polk in The Silent Partner, week of 27.

At Forepaugh's Theatre a melodrama by Harry Meredith entitled A Perfect Trust, had its initial production, the author appearing in the leading role. It is a play of considerable merit, which by means of slight alteration can be made a valuable property. Its story is as follows: Reginald Roth, a Western congressman, while visiting the Mohawk Valley, woos and marries Mona Gray, and takes her to his Western home. Mona's brother Gerald, who has escaped from State's Prison, where he had been confined for a crime of which he was guiltless, and who has assumed the name of Ward, claims his sister's hospitality. She has by oath to her dying mother, promised never to speak of the stigma cast upon her brother and therefore does not, even to her husband, admit their relationship. Thus is she compromised, and gradually becomes estranged from her husband, mainly through the interference of his mother. He, however, never doubts his wife, and he writes a letter to his mother, who forced the issue, regretfully asking her to depart from beneath his roof. This letter finds its way into the hands of his wife who, thinking it addressed to her, departs in company with her brother. They fall into the hands of a band of White Caps, who are about to scourge them for supposed immorality, when Mr. Roth appears, accompanied by a squad of soldiers, and rescues them both. Explanations ensue and his perfect trust is rewarded with unalloyed happiness. Mr. Meredith gave an impressive performance of the role of Reginald Roth, and had the support of a very capable company. An auxiliary role is that of Simon Roth, a demented brother of Reginald. The role is very strong and was well handled by Adelaide Fitz Allen. Joseph Wheelock in O'Donnell's Mission week of 27.

Hyde's Specialty co. gave a good performance at the Central Theatre to crowded houses. Bennett Brothers' co. week of 27.

Gustavus Clarke appeared at the Standard Theatre in Monte Cristo and played to good houses. One of the Finest week of 27.

True Irish Hearts played to satisfactory business at the Lyceum Theatre. Wages of Sin week of 27.

C. O. D. played to light business at the Continental Theatre. Australian Novelty co. week of 27.

At the Kensington Theatre rather light houses greeted P. F. Baker in The Emigrant and Chris and Lena. Eagle's Nest week of 27.

The record of prosperity continues unbroken at Caracross' Opera House.

ITEM: W. J. Fielding, business manager of the new People's Theatre, spent several days in the metropolis last week booking attractions for next season. He secured several strong cards.—The plans for the new house have been submitted and approved. The architect is the well-known theatre builder, George Plowman, of this city. The plans show a large seating capacity, and indicate that the house will be a model of beauty, convenience and comfort.—Harry Meredith has been engaged for next season to create a prominent role in Cora Tanner's new play, One Error.

BOSTON.

The glorious old comedies are meeting with flattering success at the Museum and the performances are continued this week, Masks and Faces being presented 27, 28. Mr. Mason was warmly greeted on his reappearance 23 after a severe attack of the prevailing influenza. Mr. Clark also received an ovation.

At the Boston Theatre the Booth-Modjeska co. is in its second week, the bill being as follows: Monday and Wednesday evenings and Saturday afternoon, Hamlet; Tuesday and Friday, Merchant of Venice; Thursday, Macbeth, and Saturday, farewell, Richelieu.

Paola, Paulton and Jacobowski's latest musical folly, is running this week to good houses at the Park. It has been unmercifully slated by the critics.

Joseph Dowling and Sadie Hasson opened 27 at the Grand Opera House in The Red Spider the first half of the week, to be followed by Nobody's Claim for the last half. The business at this house has been remarkably good.

This week at the Tremont, Russell's comedians are presenting The City Directory, a laughable absurdity.

The performance of The Still Alarm with Harry Lacy is being attended with all of its old-time success.

The Rudolph Aronson co. in Nadjy continues at the Hollis Street. Erminie will be given 30.

ITEMS: During the week closing 25 there was a marked increase in the attendance of all of the theatres, and the managers are looking brighter and more hopeful. There were two or three instances where "standing room only" was posted, and the outlook is favorable for a return of the good times of a year ago.—Mr. James E. Murdoch has recovered from his recent illness and has resumed his lectures at Cambridge.—The benefit for the Theatrical Mechanics at the Globe 23 was financially the most satisfactory ever given. The performance lasted from 1 o'clock to nearly 6. Modjeska appeared in a scene from Mary Stuart, and Nat Goodwin and co. gave the last act of A Gold Mine. A special feature of the entertainment was the début of Etta B. Rich as Pauline in the third act of The Lady of Lyons. Miss Rich, who is a slender and attractive-looking brunette, is a pupil of H. M. Pitt, leading man and stage manager of the Museum, and, despite much nervousness, the débutante gave evidence of genuine dramatic talent. She has evidently been well trained, and with an actual stage experience of three or four years will claim a good place in the profession. Her voice is clear and well modulated, her enunciation good and she is remarkably free from mannerisms.—The annual benefit of the Boston Lodge of Elks takes place at the Boston Theatre March 27.

CINCINNATI.

The fact that J. B. Polk's engagement at Heuck's was not as successful from a financial standpoint as the merits of the performance warranted, can doubtless be best accounted for by reason of the heavy advance sales for the Kendals, who filled out the remainder of the week. Polk is an earnest and conscientious artist, and his play, The Silent Partner, deserved better success than that which attended its four nights production at Heuck's. The comedian's support was good. The Kendals' brief engagement at Heuck's which began 23, was marked by an unusually large attendance. A Scrap of Paper, presented 24, apparently displayed the excellent co. to the best advantage. The Ironmaster and The Queen's Shilling made up the programme for the remainder of the engagement. The Kendals' receipts for four performances (three nights and one matinee) will aggregate $9,000 the advance sale alone having realized $4,000. This week, Hoyt's Brass Monkey followed by Boston Ideals.

A more thorough performance than that of David Garrick at the Grand, week of Jan. 28 by Charles Wyndham, Mary Moore and the excellent cast which participated has not been enjoyed by Cincinnatians for many years. The intensely artistic portrayal of the title role by Wyndham, more especially the drunken scene, was one of the most effective pieces of stage portrayal ever witnessed at the Grand, and the applause which nightly attended his efforts and those of his distinguished assistant artists, Mary Moore, amply testified to the warm admiration entertained for both by local amusement-goers. The programme was changed on several occasions, but David Garrick proved the feature of the week. Rose Coghlan 23, one week, followed 3 by the McCaull Opera co. The Aronson Comic Opera co 10.

A Dark Secret closed a successful week 25. The curiosity of the multitude to see Edward Hanlan, the ex-champion oarsman, who is now with this co., probably helped swell the attendance. Beatrice Leib in the role of the heroine was well received, and the cast generally was satisfactory. The regatta scene was a feature of the play's mounting. The Great Metropolis 27. Charles A. Gardner, Feb. 2.

Miss Lisle Leigh who headed the Alone in London co. at Harris' during week ending 25, proved herself an excellent emotional actress. William Davidge, aided by his wife, Maggie Harrold, looked after the comedy portion of the play in very satisfactory style. The week's business was large. The St. Felix Sisters week of 23, in their new play of A Royal Hand will be the attraction. Peck's Bad Boy, Feb. 2.

The Vaidis Specialty co. closed one of the most successful engagements of the season at People's 23. The Sisters (Lizzie and Louise) Vaidis in their novel trapeze act, Beller's juggling and sleight-of-hand business, and John E. Drew's songs and dances were among the more prominent features of the entertainment. The Two Macs' Specialty co. 27. Nick Roberts' comb. 2, followed 9 by Muldoon's Specialty troupe.

The German Theatre, formerly known as the Standard, is now devoted exclusively to the German drama, and performances are given regularly each Thursday, Friday and Sunday evening, with excellent results financially.

ITEMS: Oscar Warden, theatrical mechanic of this city, died 21 of pneumonia, aged 64. Deceased had been gas-man at the old National Theatre in 1860 and later operated in the same capacity at Pike's, Grand and Heuck's. Mr. Warden was a member of the B. P. O. Elks, No. 5, and his funeral service 24 was conducted by that body.—Charles Wyndham made his first appearance originally in 1871 at Robinson's Opera House with Robertson's Caste as the leading play of his repertoire.—Fred Aymer in pantomime constituted the stage attraction at Kohl and Middleton's Museum last week.—Despite the increase of fully fifty per cent. in the admission tariff at both the Grand and Heuck's past week, the English attractions both did a very large business.—Hal Reid and his wife Bertha Westbrook are in the city engaging a company to present A Homespun Heart, Reid's new play. The piece will be "tried on a dog" at Heuck's Feb. 9.—Bill Nye and J. Whitcomb Riley will entertain at the Odeon 28 for the benefit of the Elks.

WASHINGTON, D. C.

Good business is reported for week ending 25 at all the theatres. The City Directory at Albaugh's will be followed by Fanny Davenport in La Tosca. Charles Wyndham Feb. 3.

Twelfth Night has been put upon the National stage in fine style by Marie Wainwright. Francis Wilson 23.

Marie Prescott and R. D. McLean at the Bijou to good houses week of 18, presenting Ingomar, Othello, etc. The Pakir 27; Royal Pass 3.

Hyde Specialty co. at Kernan's Feb. 3.

KANSAS CITY.

At Coates', Maggie Mitchell met with a good reception and delighted large audiences throughout the week. Howard Athenæum co. 27-29; Salvini 30-Feb. 1.

Murray and Murphy with Our Irish Visitors had a cordial welcome at the Warder Grand. They are perfectly at home in the play and please the lovers of farce comedy. Redmund and Barry week of 23.

A Hole in the Ground met with success at the Gillis. The members of the cast seemed to meet the requirements of their parts well. Kellar, the magician, 27; Captain Swift Feb. 3.

The Ninth Street was packed at every performance week ending 25 to witness Corinne in her new play Arcadia. She met with a most hearty reception, and the play was an instant success, equal to that of Monte Cristo Jr. of last season. The co. is a good one, well selected, finely costumed, and the play well staged. Same co. this week in Monte Cristo Jr.

At the Midland, a new farce comedy, Time will Tell, was presented by a clever co. headed by Kennedy, Williams and Magee. The play has more plot than most farce comedies, yet plenty of opportunity is given for specialty work. O. P. Sisson in Wild Oats, 27.

ITEMS: Con. T. Murphy, author of Ivy Leaf, Fairies' Well, and other plays, met the Murray and Murphy co here, and began the rehearsal of the new play he has written for them, O'Dowd's Plaza.—At the close of the sword dance Tuesday evening, Corinne was presented with an elegant gold-mounted sword having her name engraved on it. Attached was a card bearing the name "Count Hjalmar Mormer, Stockholm, Sweden."—Miss Sutton, who had been engaged for a leading part in The Paymaster, but was supplanted by another, attached the box receipts during the engagement at the Warder Grand, for two weeks salary, claiming she was entitled to that, not having had the customary two weeks' notice before her suspension. The case will come up for trial 28.

CHICAGO.

Wilson Barrett and his English co. opened at the Columbia in Ben-My-Chree to a full house, and the actors were received with favor, but the play was not. It is a sombre piece at best, and might be classed as a melodramatic tragedy. There were certain scenes which gave Mr. Barrett fine opportunities, as they did other members of the co., notably Miss Eastlake, Austin Melford, Cooper Cliff, and George Barrett, but it fell beneath expectation as a whole and was saved only by the admirable work of the co. and the fine scenery. Mr. Barrett and Miss Eastlake received a warm welcome, being recalled at the close of each act and at the final fall of the curtain Mr. Barrett responded to calls and made a neat speech of thanks. George Barrett, a newcomer here, proved himself a capital actor and soon won the audience. The best bit of acting in the play was done by Austin Melford, as the Bishop. This week, Silver King.

Joseph Jefferson and W. J. Florence began their engagement at McVicker's with an overflowing house, which has not diminished during the week. In The Rivals, it is needless to say, Jefferson and Florence as Bob Acres and Sir Lucius O'Trigger were the life and soul of the play, and their welcome was proof that the theatregoers know how to appreciate such superb impersonations as these artists give. Mrs. John Drew and Viola Allen played Mrs. Malaprop and Lydia Languish admirably. Same week of 27.

At the Opera House Stuart Robson, surrounded by a capital co., had well-merited success in The Henrietta. Of the cast May Waldron made a hit as the Widow Opdyke. Herrmann week of 27.

Ernst Possart, the great German actor, closed his engagement at the Grand Opera House, and it was uniformly prosperous. Relying chiefly on the German population, he appealed to them by a constant change of bill, and the audiences were, as a rule, large and demonstrative. Herr Possart is an artist that one never tires of studying. He is a genius. Antiope week of 27.

At H. R. Jacobs' Clark Street Theatre George Wilson's Minstrels had moderate success. Jeffreys Lewis in Galley Slave 27.

H. R. Jacobs' Academy offered Rag Baby and it had a fair week. Pat Rooney week of 27.

The People's presented Dore Davidson and Ramie Austen in Guilty Without Crime. Business was good, but not remarkable. Two Old Cronies week of 27.

At the Standard, which has again become a recognized place of amusement under Jacob Litt's management, McKee Rankin and an average co. met with some success in '49 and The Danites. Same this week.

E. T. Stetson in Neck and Neck amused the patrons of the Criterion in a moderate degree. Tin Soldier week of 27.

Frohman's excellent co. in Our Flat proved a fine attraction at Hooley's, and a succession of large and delighted audiences was the rule of the cast. H. B. Conway proved to be a clever actor, and Mrs. Thorndyke-Boucicault, Alice Harrison and Tom Whiffen ably seconded him. Same week of 27.

At the Haymarket Henry Lee in The Suspect met with only moderate favor. The characters are far fetched and do not appeal to the common sense of the spectators. The name of the character played by William Lee is unquestionably intended by the adapter, who is said to be Henry Lee himself, as a vulgar synonym for the part, and it brings discredit on all in the drama. A word to the wise, etc. Lizzie Evans week of 27.

Lillian Lewis in a repertoire including Article 47, Donna Sol and New Magdalen, had fair success at the Windsor. A very good co. supported the star. This week Maggie Mitchell will make her first appearance this season.

Nellie McHenry drew excellent audiences to Havlin's in Green-Room Fun, but the piece is getting timeworn. A good supporting co., including W. H. Lytell, John Webster and Hattie Atkinson. Shadows of a Great City 27.

ITEMS: The news of the death of Manager M. T. Skiff was received here with unfeigned regret.—John Dillon was compelled to close his season in New Orleans on account of illness. The reports that it was because of bad business or the star's incapacity are incorrect. Manager J. H. Shunk paid all salaries and fares to Chicago.—Edward Warren, leading man for Katie Putnam, is laid up in Pueblo with a sprained foot, due to stepping in a hole on the depot platform.—Will Duffy, manager of Lizzie Evans, is in town.—Seth Crane has joined Williams' Waifs of New York co.—Gilbert and Dixon, local managers, have formed a co. to play She through the East. They will open at Milwaukee Feb. 2.—McKee Rankin will shortly put on his new play, Kanuck. A new co. has been engaged here through the Cambridge agency.—Will O'Neill, manager for Agnes Herndon, is in town and has made arrangements to present La Belle Marie in this city Feb. 10.—George Rose, business manager of the Dillon co., joins J. Z. Little's World co. in Chattanooga, Tenn. Annie Murray will be leading lady of this co.—Nellie Atherton, formerly of Hattie Harvey's Little Tramp co., has joined Manager Dan Mason's Clean Sweep co.—Dramatic Agent Arthur Cambridge is wearing a handsome moonstone ring set with diamonds that he received from a member of the Town Lots co. as a Christmas present.—Harrie G. Singer has taken the position of assistant to Mr. Cambridge, whose business is better than for some seasons past.

PITTSBURG.

The Brass Money was seen at the Grand Opera House week of 20 where it played to large business. Cora Tanner in Fascination 27.

The Carleton Opera co. sang Nanon and The Brigands at the Bijou to large and appreciative audiences. Bartley Campbell's White Slave 27.

The Rentz-Santley comb. played its present season's return engagement at the Academy and made money. The Howard Burlesque co. 27.

Mason Mitchell in The Fugitive had a good week closing 25 at Harris'. Alone in London 27.

ITEMS: Aronson's Casino co. comes to the Grand Feb. 3. The Drum Major and Nadjy will be the operas sung during the week.—Peter Rice got out an attachment against Charles J. Ross and Mabel Penton for breach of contract, but at the last moment the couple managed to evade the officers of the law and "shipped."—The Pakir comes to the Bijou in February.—Sam'l Dawson, business manager at the Bijou, has recovered from his recent illness.—Pierce Jarvis and A. J. Sheddon were in town last week booming The White Slave.

NEW ORLEANS.

At the Academy of Music, Daniel Frohman's co. did only fairly in Sweet Lavender. This was surprising and no doubt disappointing to the interested parties. The play and co. were praised on all sides by both press and public. The only reason that can be assigned for the poor business is that the co. followed John Dillon, whose illness necessitated the closing of the theatre for five nights. Then again they had J. K. Emmet, a big favorite here, as a counter attraction. The co. is one of the best balanced that has been here this season. C. F. Montani, George Backus, Cyril Scott, A. P. Burbank, Ethyl Friend, Lillian Chanfrau, Dolly Pike, were all given a most cordial reception. The play was very finely staged with the original scenery and properties. Annie Pixley 26.

J. K. Emmet opened at the Grand Opera House 19 to one of the largest audiences of the season, and business kept up to the top notch all week. Mr. Emmet was seen in his new play, Uncle Joe, or Fritz in a Madhouse. It is about as bad as the plays that Mr. Emmet generally carries. With the exception of Maud R. White, whose Collie was a most delightful bit of acting, the co is below the average. The play was staged better than it was acted. Lagardere 26.

There are always lots of theatregoers who never tire of East Lynne, and A. Da Gray had a very satisfactory week at the St. Charles. Miss Gray's impersonation of the title role in East Lynne is too well known to need comment. The co. is fairly good, John Hazelrig and J. V. Melton meriting mention for excellent acting. Silver King 26.

Town Lots didn't exactly pack the Avenue Theatre every night in the week, but the house was always comfortably filled, and the comedy was well received. Eloise Willard and Rose Snow made a favorable impression, while the remainder of the co. is fairly good. Daniel Boone 26.

ITEMS: Ovide Musin, the violinist and his concert co., appeared at the French Opera House 24 to a large and fashionable audience.—Smiley Walker is in the city ahead of Annie Pixley.—Duke Faber has been doing some excellent advance work for the same co.—After a service of nearly ten years in the box-office of the Academy of Music, B. K. Shackelford, one of the most obliging treasurers in the profession, has resigned to embark in commercial life.

BALTIMORE.

The week closing 25 was a red-letter one at Ford's Grand Opera House where Francis Wilson and his Oolah co. turned people away from every performance. The S. R. O. sign was hung in the lobby all the week. The opera does not amount to much but Francis Wilson and Marie Jansen do, and they carry the entertainment on their shoulders. They are surrounded, too, by an excellent co. and the costuming and stage-setting are gorgeous. Mr. Wilson's fun was fast and furious and Marie Jansen is a big favorite here. Charles Wyndham and Mary Moore began a week's engagement 27, opening in David Garrick. The Wife Feb. 3.

Fantasma at Harris' Academy of Music week closing 25 packed the house nightly. The Old Homestead began a return engagement 27. Nat Goodwin Feb. 3.

The Exiles was well presented by Eugene Tompkins' co. at the Holliday Street Theatre week closing 25 and drew good attendance. W. S. Harkins and Nestor Lennon as Count Lenoir and Max were manly and forceful and Adele Belgarde played Nadeje with the finish and good judgment usual with her. Henry Aveling was sufficiently villainous as the Chief of Police. The teams of reindeer and dogs were novel and interesting. Pernciff week of 27; Fanny Davenport in La Tosca Feb. 3.

At Forepaugh's Temple Theatre, Harbor Lights held week closing 25 and drew good houses. Beacon Lights opened with the usual Monday matinee 27. One of the Finest Feb. 3.

Austin's Australian co. closed a week of excellent business 25 at Kernan's Monumental Theatre and got a first-class vaudeville performance. Hyde's Specialty co. week of 27.

A double bill was given at the Front Street Theatre week closing 25 by the Florence-Dempsey comb. to good attendance. Frank Frayne in Kentucky Bill week of 27.

ITEMS: John B. Maher of the French co. is a Baltimorean, and was at one time identified with the Kenilworth and other amateur clubs. He was popular and had hosts of friends, who are glad to know of his advancement in his chosen profession.—Francis Wilson did not appear at the matinee on Saturday, and his part in The Oolah was taken by Harry McDonough. During the week the various bicycle clubs of the city made up large theatre parties, and their colors have been worn by the members of the co.—Henry Aveling severed his connection with the Exiles co. on Friday night 24. His part was taken by John Lane, formerly of Lawrence Barrett's co.—John L. Stoddard is announced to deliver a series of lectures at the Lyceum beginning Feb. 3.

ST. LOUIS.

E. H. Sothern in Lord Chumley and The Highest Bidder week of 19 at the Olympic Theatre. Both plays were given here last season and warmly received, and the present engagement duplicated that of last. Mr. Sothern was very clever in both plays and his co. gave him excellent support. The attendance during the engagement was good. The Bostonians week of 27.

The Great Metropolis at the Grand Opera House, although an excellent melodrama and full of exciting climaxes, did not make the hit anticipated. The novel feature of the play was the scene showing the rescue of the sailors from the wrecked ship, and the life-saving-service men at work. It was a fine piece of stage realism. Strong co. The audiences after the opening performances were not large. Jim the Penman 26.

The Two Old Cronies furnished plenty of fun for the patrons of Pope's Theatre. The opening performance packed the house, and the attendance continued good during the week. Primrose and West's Minstrels 26.

The Wild Oats co. did a fair business at the People's Theatre. The Paymaster 26.

Katie Emmett, a pleasing little soubrette, did a fair business at the Standard Theatre in The Waifs of New York; the company was satisfactory. The Blue and the Gray 26.

ITEMS: Dodie Morton has returned from Chicago. She will not be a member of The Gondoliers co.—Manager Ollie Hagan's benefit at Pope's Theater, Feb 3, is assuming huge proportions. Already the tickets are going off rapidly. A special car from Cincinnati will bring over his associate, John Havlin, and many friends, including several newspaper men. The party will be banqueted here.—The Grand Opera House inaugurated Sunday matinees 19.—W. C. Boyd, an old St. Lousian, was here in advance of Jim the Penman. He was formerly with the late Adam Forepaugh.—Manager Short of the Olympic Theatre is prostrated with la grippe.—Mr. Wills of the Old Cronies was also confined to his room with the fashionable epidemic.

BROOKLYN.

After Dark proved a paying attraction at the Grand Opera House week closing 25. Evans and Hoey in A Parlor Match opened to good business 27. Pernciff Feb. 3.

Excellent business was done by Herrmann's Transatlantique Vaudevilles at the Park Theatre. Richard Golden in Old Jed Prouty did quite well 27. Herrmann Feb. 3.

At the Brooklyn My Partner was played to very good business. Oliver Doud Byron in Across the Continent opened to good business. The White Slave 3.

The week at the Criterion was given up to amateurs. J. C. Stewart in The Fat Men's Club opened for a week 27 to fair business. The Standard Opera co. Feb. 3.

The Night Owls played to good business at Hyde and Behman's Theatre.

Kajanka had a prosperous week at the Academy of Music. Booth and Modjeska 4 for five nights under the management of the Sinns.

Frank Bush's co. did well at the Gaiety. Steve O'Donnell's Nonpareils opened 27. Sueibaker's Majestics Feb. 3. The Sunday evening concerts at this house have been very successful.

BROOKLYN, E. D.

Thompson and Ryer's Two Sisters did good business week of 18 at The Amphion. Nat Goodwin in A Gold Mine 27.

Terriss and Millward in Roger la Honte did excellent business at Lee Avenue week ending 25. Kajanka 27.

Dowling and Hasson in Nobody's Claim played to great business at Proctor's Novelty week of 18. John A. Stevens 27.

Rose Osborne in The Wages of Sin at Jacobs' Lyceum Theatre week ending 25 did very fair business. My Partner 27.

HARLEM.

James A. Herne presented Drifting Apart at the Opera House week closing 25 to good business. Margaret Mather week of 27.

At the Olympic, Gillett's World on Wheels comb. to excellent business. Gus Hill's comb. week of 27.

JERSEY CITY.

John A. Stevens presented Wife for Wife at the Academy of Music week closing 25. The play is exceedingly interesting and the attention of the audience was sustained throughout. The co. was excellent, and the performance in all respects commendable. The audiences was large and the expressions of approval justified the reputation of Jersey City theatregoers for enthusiasm. Lyceum Theatre co. in The Wife week of 27.

ALABAMA.

ANNISTON.—NOBLE STREET THEATRE (John H. Noble, manager): Annie Pixley in 22 Second Floor 20 to $800. There was no advance in prices and the audience was the largest and most enthusiastic that ever assembled in this house. The star and co. were well received, but Miss Pixley was handicapped in her singing owing to the poor orchestra.—ITEM: Your correspondent is indebted

o Miss Pixley for the rendition of the song "Marguerita" which she sang at his request.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Arthur Rehan's co. in Surprises of Divorce 10, 11, to better business than the merits of the play deserved. The Stowaway 13, 14, to fair business.==ITEMS: Treasurer Ben Williams of O'Brien's Opera House has recovered from his illness and is at his post again.—Manager O'Brien has been called to the bedside of his mother who is dangerously ill in New York.

ARIZONA.

TUCSON.—REID'S OPERA HOUSE (William Reid, manager): Sparks' co. presented A Bunch of Keys in a very inferior manner to a full house 14.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): Arthur Rehan's co. presented Surprises of Divorce to a fair audience. The performance was very satisfactory. Thompson's Opera co. in Said Pasha 10, 11 to good business. McCarthy's Mishaps 20, 21 to a light business. Performance best of the kind here this season. Zozo 22; Lost in New York 24, 25.

CALIFORNIA.

SAN DIEGO.—LOUIS OPERA HOUSE (Isador Louis, manager): A Bunch of Keys Jan. 14, 15 to large business.

LOS ANGELES.—THEATRE (McLain and Lehman, manager): J. M. Hill's Union Square Theatre co. in A Possible Case did a good business 11.==GRAND OPERA HOUSE (Harry C. Wyatt, manager; R. S. Douglas, associate manager): On account of the washouts, Emma Juch Opera co. did not appear here so house was closed week of 6. Spider and Fly 13-18.

RIVERSIDE.—The Loring, the new Opera House, was opened 8 by local amateurs in Iolanthe, under the direction of O. W. Kyle. The house, of course, was packed the gross receipts being $400.==ITEM: Owing to the washouts and heavy storms no attractions appeared here for the last month.

COLORADO.

DENVER.—Louis James' engagement week closing 18 at the Tabor did not open to big business, but the last few performances drew very large attendance, and on the closing night there was a crowded house. Mr. James' support is fairly good, but his talented wife was missed greatly. Miss Amber does not fill her place by any means. Nobody expected she would for that matter. Outside of Mr. Mosely, who is especially good as Anthony, no particular mention is necessary. The Howard Athenæum co. was to have opened 20, but heavy storms detained them on the road. The co. will be here in a day or two. Mrs. George Knight closed her engagement of ten performances 18 at the White Elephant—I mean the Metropolitan. No money was made, but perhaps expenses were met. There was the usual frigidity in temperature, People wore overcoats and cloaks, and ladies put in the time between the acts in hugging the registers. Mrs. Knight under any favorable circumstances would have drawn well. California Opera co. in Said Pasha opened for a week to a very large house 20. The theatre was comfortable and the co. made a very favorable impression.==ITEM: North-siders are to have a theatre of their own, it is said, and an elegant one too.—Down Went McGinty was the particular song in Over the Garden Wall. Never been heard here before. What is there in it to have excited New Yorkers so?

LEADVILLE.—TABOR OPERA HOUSE (J. H. Cragg, manager): Grau Opera co. 15 in The Brigands to a large house. Amorita 16, though better adapted to the co. had a small audience. Grismer-Davies co. 17, 18 and matinee drew large and appreciative audiences. Louis James 22, 23; Cleveland's Minstrels 24, 25.==ITEM: P. S. Mattox, W. S. Cleveland's genial general agent, is on the sick list, owing mostly to the altitude of Leadville, and the consequent rarity of the atmosphere.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Our Boys was very well presented to a fair audience 17 by local amateurs. Grau's Comic Opera co. in The Brigands to a large audience 18; several local allusions were made which put the audience in the best of humor.

PUEBLO.—DEREEMER OPERA HOUSE (George M. Haight, manager): The Grismer-Davies co. presented The Tigress to a good house 14; Mr. Grismer and Miss Davies are favorites here. Isabelle Archer displayed talent in the difficult role of Lise Troubert, and was called before the curtain at the close of the second act. Grau's Opera co. gave The Brigands to a large audience 17. Miss Greenwood as Fiorella made a distinct hit. This lady not only possesses an excellent soprano voice, but is also a good actress. Cleveland's Minstrels 20, 22 to big business, the take for the opening night being $800. Louis James next.==ITEM: A fire occurred at Sydney, Neb., 8, which destroyed the greater portion of the baggage belonging to the Grismer-Davies co., then filling an engagement in that town.

CONNECTICUT.

HARTFORD.—OPERA HOUSE (F. P. Proctor, manager): The Booth-Modjeska co. presented Hamlet, Merchant of Venice and Macbeth 17, 18 and matinee to enormous business. It was the universal opinion that both Booth and Modjeska have never been seen here to better advantage than in this engagement. The capable co. supporting the stars also contributed to the enjoyable performances. That rising actor, Otis Skinner, surprised his most ardent admirers. He is making rapid strides in his profession. The rest of the cast was far above the average for even so important a co. and without attempting a complete review, special mention should be made of Lawrence Hanley and Beaumont Smith. Milton and Dollie Nobles 23-25. ITEM: After the performance of the Booth co. 19, Messrs. Skinner, Hanley and Smith and the quartette of the co. were entertained at the cosy rooms of the Hartford Press Club. They in turn entertained the members of the club with recitations, songs and clever story telling. A general good time was enjoyed until a late hour.

NEW BRITAIN.—OPERA HOUSE (L. H. Pike, manager): Uncle Hiram to a full house 17. First good house for many weeks.==ITEMS: L. H. Pike has relinquished his lease of the Opera House, but has been engaged by the directors to manage the house for the balance of the season. C. H. Moore is Treasurer.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): J. C. Lewis in Si Plunkard 14; fair house.

WATERBURY.—JACQUES OPERA HOUSE: Hanlons' Fantasma 20, 21, to large and delighted audiences. Only a fair sized audience witnessed A Legal Wreck 23.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Yale Glee Club concert to a packed house 20. A Legal Wreck was well presented to a fair audience 21.==PROCTOR'S OPERA HOUSE (Proctor and Turner, managers): Evans and Hoey in A Parlor Match delighted very large houses 20, 21. Zeffie Tilbury with a capable co. appeared in The Silver King 23-25 and Peg Woffington for Saturday matinee. Business very light.==GRAND OPERA HOUSE (G. B. Bunnell, manager): Ranch 10 to good business 20-22. The Arabian Nights filled the house for three nights and matinee 23-25.

BIRMINGHAM.—STERLING OPERA HOUSE Jean Jacques, proprietor): A good-sized audience greeted the Amphion Club of Waterbury in Pirates of Penzance 17. Effie Ellsler in The Governess to small but appreciative audience 22. First-class co.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE A. M. Colegrove, proprietor): Zeffie Tilbury co. 20, 21, to good business. Excellent co. and deserves success.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Proctor and Soulier, managers): Winnett's Passion's Slave co. played to fair business 20-22. The play was well mounted. The Stowaway was presented to one of the largest audiences of the season 24, the house being filled to overflowing. The performance was, apparently, very much enjoyed by the audience.

GEORGIA.

ATLANTA.—OPERA HOUSE (L. De Give, manager): The Stowaway to poor business 15, 16 and matinee. Newton Beers presented Enoch Arden 17, 18 and matinee to moderate business. Sol Smith Russell drew packed houses 20, 21 and matinee, and, as usual, delighted his audiences with his droll and simple humor in A Poor Relation. Emma Abbott's Opera co. opened a short engagement in Ernani 22 to excellent business.

AUGUSTA.—GRAND OPERA HOUSE (Sandford H. Cohen, manager): James O'Neill in Monte Cristo to a big house 21. The star's brilliancy is undiminished, but, like other luminaries, his co. could be materially improved.

THOMASVILLE.—OPERA HOUSE (J. W. Reid, manager): Robert Downing in The Gladiator to a crowded house 21.

ROME.—OPERA HOUSE (M. A. Nevin, manager): Newton Beers in Enoch Arden 20 to a good house.

SAVANNAH.—SAVANNAH THEATRE (T. F. Johnson, manager): Robert Downing and Eugenia Blair, both favorites here, were given a hearty reception in Saumet's Gladiator and The White Pilgrim 17, 18. Business good. Al G. Field's Minstrels to good business 20, 21; performances satisfactory.==ITEM: Joseph Gomes, of Frank Jones' Si Perkins co., who was accidently shot on the stage here Dec. 27, has so far recovered as to join the co., leaving last night for Lexington, Ky.

ILLINOIS.

ELGIN.—DU BOIS OPERA HOUSE (Swan and Jencks, managers): Little Lord Fauntleroy delighted large audience 16. The Mendelssohn Quintette Club gave a very satisfactory entertainment to a large audience 17. Two members of this organization, Messrs. Adler and Blish, are Elginites. Held by the Enemy 18 to a small audience. Joseph Murphy in The Donagh 22, to a packed house.

DECATUR.—GRAND OPERA HOUSE (P. W. Haines, manager): Mme. Neuville co. in The Boy Tramp 13 to a top-heavy house. Held by the Enemy 17 to a fair house. With the exception of a few weak spots in the cast the performance was fairly satisfactory.

MOLINE.—WAGNER'S OPERA HOUSE (R. G. Clendenin, manager): Florence Hamilton week closing 18 to light business.==KNOWLES HALL: The Charles P. Higgins Concert co. 16 gave an excellent concert to poor business, owing to the prevalent influenza epidemic.

LINCOLN.—GILLETT'S OPERA HOUSE (R. C. Maxwell, manager): J. C. Stewart's Two Johns 18 to a small audience. Co. good.

SYCAMORE.—OPERA HOUSE (John B. Whalen, manager): Frances Labadie co. 8 to a fair house. She's a Daisy 13, to good business. This co. is headed by D. K. Higgins, the author of the skit, and Lou Galloway.==ITEM: Sosman and Landis are putting in new scenery and a drop curtain at the Opera House.

ROCK ISLAND.—HARPER'S THEATRE (C. A. Steel, manager): Two Johns to good business 14. Agnes Herndon in A Woman's Revenge 20, 21, to fair houses and deserving better patronage.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Joseph Murphy in Kerry Gow 18 to standing room. Performance very satisfactory.

CHAMPAIGN.—CHAMPAIGN OPERA HOUSE (Bert Spalding, manager): Nashville Students to a crowded house 17. Around the World in Eighty Days.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): Ada Fleming as Little Lord Fauntleroy to very large business afternoon and evening 18. Audience highly pleased. For the matinee the receipts broke the record here. Joseph Murphy, well supported by Belle Melville and an excellent co. in Kerry Gow to a packed house 21. Delighted audience.

ENGLEWOOD.—ENGLEWOOD OPERA HOUSE (D. N. Lanyon, manager): House dark week closing 25.==ITEM: The theatre in this city will be closed until next season, having been condemned by local authorities as unsafe, on account of deficiency in exits. The house is to be remodeled in June and opened in September.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): A large audience greeted Joseph Murphy in The Donagh 20. Co. excellent. Little Lord Fauntleroy 21 to a large and well pleased audience. Ada Fleming as the Little Lord is deserving of special mention. Ullie Akerstrom 28.

DANVILLE.—GRAND OPERA HOUSE (Wm. Stewart, manager): Held by the Enemy 20; performance did not realize expectation owing to a weak cast. Frank Daniels' Little Puck 24 to good business.

DIXON.—OPERA HOUSE (A. E. Truman, manager): Cook's Burlesque co., or rather a portion of it, gave a vaudeville performance to fair business 20. This co. closed season here.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Little Lord Fauntleroy delighted good-sized audiences matinee and evening 15. Gorman's Minstrels 16; fair house. Kellar 21; good house and satisfactory entertainment.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): It is very seldom that better pleased audiences leave a theatre than those which were dispersed at the close of the two performances of Primrose and West's Minstrels 21, 22, although George Thatcher was missed by every one.==ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): Two Old Cronies created much hilarity 16-18. The show contained nothing new.==PARK THEATRE (Dickson and Talbott, managers): This house has followed the example of the others in presenting a military drama, the Blue and the Gray, week closing 25.==ITEMS: Birt Dasher, of Hoyt's Brass Monkey co., is in the city.—The Governor's Guards assisted at the performances of The Blue and the Gray, and Governor Honey occupied a box one evening.—Pen Samuels and Mr. Powers, of Primrose and West's co., were both sick while here, but managed to appear at the performances.—Lew Dockstader tried some new songs on us and the local hits in them were the best of the season.

LAFAYETTE.—GRAND OPERA HOUSE (P. E. D. McGinley, manager): Held by the Enemy Jan. 20 to a large and appreciative audience. Beach and Bower's Minstrels 24.

ELKHART.—BUCKLEU OPERA HOUSE (J. L. Brodrick, manager): Held by the Enemy co. played to a fair business Jan. 20. Co. good. Gorman's Minstrels 22.

GOSHEN.—OPERA HOUSE (Rogers and Krutzson and Talbot, managers): Gorman Brothers' Minstrels Jan 21 to only a fair house. Performance good.

NEW ALBANY.—NEW ALBANY OPERA HOUSE (John Harbeson, manager): McCabe and Young's Minstrel co. played to small audience Jan. 18; Muggs' Landing 27.

TERRE HAUTE.—OPERA HOUSE (Wilson Naylor, manager): Maggie Mitchell presented Ray Jan. 18 to a good house. Play and co. well received. Frank Daniels and his clever co. in Little Puck pleased a large audience 20. Jules Levy Concert co. 21; light house. Held by the Enemy 22 drew fair house.

KOKOMO.—OPERA HOUSE (Howard E. Henderson, manager): Deaves Sisters in Chaos Flat, to good business 23.

EVANSVILLE.—NEW GRAND (M. J. Bray, Jr., manager): The Bostonians 23, 24.==GROVES OPERA HOUSE: (T. J. Groves, manager): Sutton's U. T. C. 25, 26; Our German Ward 27.

CRAWFORDSVILLE.—MUSIC HALL (Leslie Davis, manager): Two Old Cronies 15, to good business. They play a return date here Feb. 14. Beach and Bowers' Minstrels gave an unsatisfactory performance to a small audience 23. Little Puck 25.

IOWA.

BOONE.—PHIPPS' THEATRE (Charles E. Phipps, manager): The Noss Family 28.==ITEM: The Claire Patee co. closed here, several of the leading members being ill with la grippe. Mrs. Patee and Herbert Chesley are not expected to live. The rest of the co. left for their homes. Ed. Kimball and wife joined A Base Hit co. at Chicago. Ollie Evans joined the Around the World in Eighty Days co.

OTTUMWA.—OTTUMWA GRAND OPERA HOUSE (Ed. Goodman, manager): Held by the Enemy 10; fair business. Ullie Akerstrom 26; good business. Fleming's Around the World in Eighty Days 17 to fair business.

BURLINGTON.—GRAND OPERA HOUSE (R. M. Washburn, manager): Ullie Akerstrom in Annette the Dancing Girl 18, two performances, to large business. Miss Akerstrom has a captivating stage presence, and is a charming dancer, but she should have a play worthy of her talents and a co. capable of giving her adequate support, with neither of which essentials (s she at present provided. Kellar 23 in a meritorious performance to a large and appreciative audience.

FORT MADISON.—FORT MADISON OPERA HOUSE (E. Alton, manager): Agnes Herndon 17 in La Belle Marie gave the finest performance of the season to a large and delighted audience. Ullie Akerstrom 20 in Annette the Dancing Girl pleased a large audience. Co. good.==ITEM: Manager Alton has made some valuable improvements in the arrangements of the seats on the lower floor.

OSKALOOSA.—MASONIC OPERA HOUSE (G. N. Beechler, manager): Ullie Akerstrom 13, 14, to fair business, giving the best of satisfaction. Fleming's Around the World in Eighty Days 16 to a small but well-pleased audience.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, managers): Gorman's Minstrels 17 to good business. Minnie Maddern 18 to a fair house. A. R. Wilbur co. 20, week, to a fair business. Captain Swift 28.==ITEM: Beatrice Lieb of this city has joined A Dark Secret co.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Agnes Herndon played to a fair and satisfied audience 21. She's a Daisy was presented to a small house; poor performance. Kate Castleton Feb. 5.

KENTUCKY.

GEORGETOWN.—BARLOW'S OPERA HOUSE (J. W. Keller, manager): Frank Jones in Si Perkins to good business 21. Mr. Jones in the title role and Lillie de Alve as the Gypsy gave entire satisfaction.

HENDERSON.—OPERA HOUSE (R. E. Cook, manager): Zozo 16 to a good house. Mme. and Augustin Nueville 18 in The Boy Tramp to a fair house. Co. good. Natural Gas 24.

LEXINGTON.—OPERA HOUSE (Scott and Mann, manager): Mr. Barnes of New York drew a crowded house 16. Frank Jones in Si Perkins pleased a good house 20. McCabe and Young's Minstrels 21.

KANSAS.

ATCHISON.—PRICE'S OPERA HOUSE (L. M. Crawford, manager): After Dark was presented to a light house 17. Herminie 23.

PORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): The Andrews' Opera co. in Falka 16 drew a good house. May Morgan as Falka looked pretty and acted and sang her part very well. Evangeline Feb. 4.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE: L. M. Crawford, manager): Cleveland's Minstrels to a big house 15. Rice and Sweatman kept the house in an uproar, and the feats of the Japanese were watched with breathless interest. Corinne in Arcadia to an immense house 16.

WICHITA.—OPERA HOUSE (L. M. Crawford, manager): Murray and Murphy in Our Irish Visitors amused a fair house 16. Cleveland's Minstrels to S. R. O. 18. Raymond Shaw, a late addition to the co., is a sweet singer, and he had to respond to several encores. The Payton Comedy co. commenced a week's engagement 20, playing at cheap prices.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Webster and Brad's After Dark 13, with Helen Tracy and a good supporting co. The play is quite thrilling and interesting, and some fine settings and beautiful scenery, the latter from Harley Merry's brush, added to the effectiveness. Murray and Murphy, to whom I am disposed to concede the palm as the best exponents of rollicking Irish comedy traveling, gave us their well known but ever welcome Irish Visitors 14. An evening with them for entertainers is a sure preventive of blues for a month to come. Cleveland's Minstrels 16 gave one of the best entertainments of that class ever seen here, and there was not one in the crowd who went away disappointed or displeased. Corinne in Arcadia 17, 18. The costumes were most dazzling, the chorus unusually pretty and well drilled, the comedians towers of jollity, the singing of all kinds most pleasing, the numbers, including among others "The Hunters' Chorus," from Trebizonde, which I have not heard for twelve years, and gems from the newer operas which I am not likely to hear in Topeka for as long a time to come. Corinne's song, "I Like It," was most charmingly rendered, and her Scotch sword dance made a tremendous hit. Harry Lester as the piper, James Sturgess as Pogowog, and Charles Postelle, next to Corinne, bore off the honors of the piece. Of course the houses were large and enthusiastic.==GRAND OPERA HOUSE (C. F. Kendall, manager): Charles A. Loder, one of the funniest of German dialect comedians, in his very funny play Hilarity 26-28. The performance was a very pleasing one, and the audiences found themselves laughing before they knew it, and they kept it up to the end. Siberia 20.

MAINE.

PORTLAND.—THEATRE (C. H. Newell, manager): Hands Across the Sea 23-25.==CITY HALL: The tenth entertainment of the Stockbridge Course 22 was greeted by a large audience, when the English Bellringers gave a delightful concert.==PERSONAL: Annie Myer of this city is a member of Hands Across the Sea co., and is making quite a success.

MASSACHUSETTS.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): The Fat Men's Club amused fair sized houses 17, 18. Effie Ellsler 24, 25.==MUSIC HALL (J. W. Caverly, manager): Smith's U. T. C. co. to fair business 16-22 at popular prices. Gus Hill's Novelties 24, 25.==ITEM: J. C. Stewart, Jr., told me he would not know what to do in making up his route without THE MIRROR. He said "there are no guide books to tell me the names of local managers, and when I do forget a name I am always sure I can turn to THE MIRROR and find it."

BROCKTON.—CITY THEATRE (W. W. Cross, manager): The Twelve Temptations had large houses and gave satisfaction 17, 18. Richard Golden as Old Jed Prouty did some excellent character work and pleased a good sized audience 20. Martland's Band, assisted by Frederick N. Innes of New York, Edward W. Emerson, Prof. W. E. Floyd and Mamie Fuller of Boston gave a fine entertainment to a packed house 23.

WESTFIELD.—OPERA HOUSE (P. W. Howe, manager): The Macy-Ariel comb. 17 attracted a large audience who fully enjoyed the entertainment. Lewis Morrison's Faust attracted a large and appreciative audience. The scenic effects were exceptionally fine.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Brady's After Dark co. 17, 18 pleased lovers of the sensational if the liberal applause of the large audiences goes for anything; co. good. The Boston Rivals gave a concert 20 to large house. J. C. Stewart's Fat Men's Club 23 to fair house.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Bartholomew's Equine Paradox week of 13 to good houses. Fat Men's Club 20; the supporting co. was strong. Jed Prouty 25; Barry and Fay 28.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): J. C. Stewart's Fat Men's Club attracted a good house Jan. 16, and gave an interesting performance. Mora week of 27.

HOLYOKE.—OPERA HOUSE (Chase Brothers, managers): Lewis Morrison played to a very good house Jan. 20. Effie Ellsler presented The Governess to a poor house 23. The co. is good.

WORCESTER.—THE MUSEE (George H. Batchelder, manager): Arizona Joe has been the week's attraction drawing very good houses. The Missourian is billed for week of 27.

NEWBURYPORT.—CITY HALL (George H. Stevens, agent): This house reopened Jan. 21 with J. C. Stewart's Fat Men's Club to a very large house. Effie Ellsler 28.

WALTHAM.—MUSIC HALL (W. D. Bradstreet, manager): Duff's Opera co. in Paola Jan. 17. J. C. Stewart and a capable co. of comedians entertained all comers with an initiation in the Fat Men's Club 22. Hands Across the Sea Feb. 6, 7.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, proprietor and manager): Faust, with Lewis Morrison as Mephisto, Jan. 18 packed the theatre to the doors, stopped selling standing room at eight o'clock. Aaron Woodhull, supported by a good all-round co., presented Uncle Hiram to a large house 22. Under the Lash 30; Chanfrau Feb. 1.

NORTHAMPTON.—NORTHAMPTON OPERA HOUSE (W. H. Todd, manager): Arabian Nights co. to an audience composed mostly of Amherst Students, 17. Owing to pecuniary difficulties the co. was unable to get their scenery out of the cars, so the play was given with local scenery. The performance was guyed throughout by both the co. and the audience. Lena Loeb, electric girl, to light business 20-22. Interesting exhibition. Empire Vaudeville co. 30.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (E. E. Marden, manager): A. C. Woodhull in Uncle Hiram to second largest house of season 22.

AMESBURY.—AMESBURY OPERA HOUSE (A. C. Arthur, manager): The St. Jarlth Dramatic Club presented The Lady of Lyons in a creditable manner to a good house Jan. 17. Smith's U. T. C. co. 24 to a good house. Barry and Fay 31; He, She, Him, Her, Feb. 1.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Barry and Fay 18; good house.==LIBERTY THEATRE (W. E. White, manager): The National Ideal Comic Opera co. week of 20; fair houses.

MILFORD.—WASHINGTON HALL: The Ariel Quartette of Boston gave a very enjoyable concert to a large audience 22.==ITEM: G. W. Bailey the veteran showman, formerly with Sam Sharpley's Minstrels, is very sick from the effects of a stroke of paralysis which he had recently.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): Milton Nobles and his excellent co. presented From Sire to Son to a large and delighted audience 15. Monroe and Rice 25.

MICHIGAN.

DETROIT.—MINER'S GRAND THEATRE (C. A. Shaw, manager): The Wood-St. John co. to average business week closing 25. Neither the co. nor the pieces were above the average, nor was the best of satisfaction given. The Transatlantic co. 27.==DETROIT OPERA HOUSE (C. J. Whitney, manager): The McCaull Opera co. gave Clover and The Bellman 22-25 to enormous business. Josephine Knapp sang the principal soprano part very acceptably. This week Nellie McHenry in Green-Room Fun week of 27.==WHITNEY'S GRAND OPERA HOUSE (C. H. Garwood, manager): Herbert and Joseph Cawthorne in Little Nugget packed the house nightly week closing 25. Irwin Brothers' Specialty co. 27.

ADRIAN.—OPERA HOUSE (Charles Humphrey, manager): Howard Burlesque co. to fair business; Tavernier Comedy co. 30-Feb. 1.

LANSING.—OPERA HOUSE (M. J. Buck, manager): Ida Van Cortland co. to crowded houses week closing 18. Held by the Enemy 23.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): W. A. Mestayer and Theresa Vaughn in The Tourists in a Pullman Car, 17, to a packed house.

JACKSON.—HIBBARD OPERA HOUSE (James Greene, manager): May Howard Burlesque co. 17 to good business. Tourists in a Pullman Car, 18, to a large audience. Holden Comedy co. opened a week's engagement, 20.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin, manager): Zigzag was presented to a large audience 20. F. M. Holland made an unqualified hit in the character of Jaggs Green, while Misses Boyd, Stanley and Vane sang and danced charmingly. Alfred C. Wheelan does some good comedy work, and Messrs. Conners and Collins perform difficult acrobatic feats. Costumes very pretty.==HARRIS' HENNEPIN AVENUE THEATRE (G. H. Broadhurst, manager): Captain Swift, with Arthur Forrest in the leading role, opened to a fair house 20. The play is an exceptionally strong one, distressingly so in some scenes. Mr. Forrest sustains his role admirably, although at times inclined to be inconsistent. Rosa Rand gives conscientious support. Excepting Wright Huntington, who is a capable actor, the balance of the co. is of average ability.==BIJOU OPERA HOUSE (Jacob Litt, lessee and manager): Dan Mason and co. in A Clean Sweep kept a crowded house in continual laughter 20. Mr. Mason's German dialect is very clever; his support is good.==PENCE OPERA HOUSE (Frederick Bock, manager): Dark week of 20.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Keep It Dark to a small house 27.

WINONA.—OPERA HOUSE (Shephard and Hitzker, managers): Frederick Warde presented The Mountebank to only a fair house 17. Captain Swift 27.

MISSISSIPPI.

WEST POINT.—OPERA HOUSE (Levy and Trotter, managers): Gorton's Minstrels gave a fair performance to a good house 16. Hettie Bernard-Chase, in Little Coquette 20 to the largest business of the season.

JACKSON.—Hettie Bernard-Chase in Little Coquette to a large audience 17.

GREENVILLE.—OPERA HOUSE (J. Alexander, manager): Hettie Bernard-Chase 14 in her charming comedy Little Coquette, to a fine house. Miss Chase's negro dialect songs captivated the house. Charles W. Chase was a handsome dude. W. Edwin Wins made a hit in a German dialect part. ELKS: Francis Kingdon of the Little Coquette co. joined the Greenville Lodge of Elks at a special session to the Chase co. 14. Mr. Kingdon is a relative of Mrs. George Gould. Miss Chase was made an honorary member of the local Lodge of Elks.

ABERDEEN.—TEMPLE OPERA HOUSE (R. L. Hatch, manager): Musin Concert co. 17 to a select and appreciative audience. Gorton's Minstrels 18 to a fair house; very poor performance. Hettie Bernard-Chase 21.

MISSOURI.

LOUISIANA.—BURNETT OPERA HOUSE (N. Strousa, manager): Around the World in Eighty Days to a fair house 18.

MEXICO.—FERRIS GRAND OPERA HOUSE (G. D. Ferris, manager): A Soap Bubble 18 gave a fine performance to good business. Ed J. Connelly is a pleasing comedian. Dolly Foster made a very favorable impression; co. good. Peck's Bad Boy 22; Kate Castleton 24.

MACON.—JOBSON OPERA HOUSE (Thomas Jobson, manager): The Alonzo Hatch Opera co. gave a very satisfactory rendition of Fra Diavolo and Three Black Cloaks 14, 15. A Soap Bubble amused a large audience 17. Elliott's Jolly Voyagers 28, 29.

MARSHALL.—OPERA HOUSE (J. W. Bryant, manager): R. J. Burdette 17 lectured to a large audience on "The Rise and Fall of the Moustache."

SEDALIA.—OPERA HOUSE (H. W. Wood, manager): Peck's Bad Boy to a top-heavy house 20; Charlotte Thompson 24; The Paymaster 25.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): She drew fair houses 14, 15. Duncan B. Harrison in The Paymaster drew a good audience 20.==GRAND OPERA HOUSE (J. W. B. Johnston, manager): Our Strategists and A Soap Bubble were presented week of 14 by Ed Connelly. Siberia 21. Charles A. Loder's Hilarity co. 23-26.==ITEM: Extremely cold weather with excellent sleighing and other outdoor Winter sports, had a depressing effect on box-office receipts for the past ten days.

NEBRASKA.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (Steven Ravnard, manager): Goodyear, Cook and Dillon's Minstrels to good business 20.

LINCOLN.—FUNKE'S OPERA HOUSE (Crawford and McReynolds, managers): Goodyear, Cook and Dillon's Minstrels gave a good performance to a small house 16; Siberia was presented 22. Brigands 23; She 24-25.==ITEM: As an indication of the popularity of the leading dramatic paper of this country, I would mention that having lost my last week's copy of THE DRAMATIC MIRROR I was unable to find a copy at any newstand in this city twenty-four hours after their arrival here. The invariable reply was, "All sold; will have to increase the order."

OMAHA.—OPERA HOUSE (Boyd and Haynes, managers): Zigzag to small houses 16-18. She drew fair houses 21-22. Salvini 27-29. Murray and Murphy 31, Feb 1.==GRAND OPERA HOUSE (Crawford and McReynolds, managers): Redmund-Barry co. 16-19 deserved larger patronage than they received. Aronson's Casino co. 27-30. Duff's Opera co. Feb 2. Louis James 3-4.==ITEM: Gus Floyd of the Aronson co. states that business has been miserable since Jan. 1, particularly in Milwaukee. He looks to Omaha to retrieve the past three weeks.

HASTINGS.—KERR OPERA HOUSE (A. H. Mur-

ray, manager): Goodyear, Cook and Dillon's Minstrels 18; poor business. Grau's Opera co. pleased a small house 21.

FREMONT.—LOVE OPERA HOUSE (Robert McReynolds, manager): The Redmund-Barry co. in Herminie gave entire satisfaction to a fair-sized audience 15.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Richard Golden in Old Jed Prouty played here 22 to fair house. Well received.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): Richard Golden in Old Jed Prouty 21 entertained a large house. Gus Hill's co. gave a variety performance to a fair-sized house 23.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): The Nonpareil Associates, a local organization, gave a creditable minstrel performance 20 to the biggest house of the season.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Gray and Stephens' co. 23-26 attracted good houses and gave great satisfaction. This week Florence Bindley in Dot and After Taps.——CROKHEIM'S THEATRE: A first-class vaudeville co. drew good houses week of 20. Business at this house is continually on the increase. This week Gillett's World of Wheels, with many added specialists.

NEWARK.—MINER'S THEATRE: The Corsair was handsomely presented at Miner's Newark Theatre week closing 25, and the large audiences received the performance with enthusiastic applause. Robert Mantell in The Corsican Brothers 27.——H. R. JACOBS' GRAND OPERA HOUSE: The Galley Slave drew very large and enthusiastic audiences week closing 25. Harbor Lights 27.——WALDMAN'S THEATRE: Valle's American and European Vaudeville co. did a large business week closing 25. The Night Owls co. 27.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): The Fakir to a good house 21; excellent performance.

PLAINFIELD.—MUSIC HALL (C. A. Marsh, manager): Conried Opera co. in The King's Fool 20 to a fair house. Rice's Corsair 28.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Rose Coghlan and a good supporting co. presented Forget-Me-Not 20 to a large and fashionable audience. Miss Coghlan received a number of curtain calls. He, She, Him and Her to very good business 23. George H. Adams' two children presented for the first time a new Spanish dance and made a big hit. Rice's Corsair 31, 1. The Old Homestead 3, 4.

PATERSON.—JACOBS' OPERA HOUSE: Guy and Hughes co. in The Old Oaken Bucket and Saved from the Storm 20-22, and Oliver Doud Byron in Upside Track and Across the Continent 23-25; fair to good business. The Stowaway 27, 28. Rice's Corsair 29; P. P. Baker 30.——PEOPLE'S THEATRE (Fielding and Zieba, managers): Harry Kernell Specialty co. drew good houses week closing 25. A Chase for a Duck week of 27.

NEW YORK.

BUFFALO.—ACADEMY OF MUSIC (Meech Bros., managers): Cleveland's Minstrels drew large audiences 20-22. Emerson and Dougherty are the stars of this co., though it is an excellent one throughout. The Boston Ideals gave Trovatore and Lucia Di Lammermoor to large houses 24, 25. Rosina Vokes opened 27.——CORINTHIAN LYCEUM (Jacobs and Kimball, managers): Little's World co. week closing 25. Edwin Arden next.——COURT STREET THEATRE (H. R. Jacobs, manager): Go-Won-Go Mohawk in The Indian Mail Carrier attracted good audiences week closing 25. Williams' Specialty co. 27.——STAR THEATRE: House dark week closing 25. The Henrietta begins a week's engagement 27.

BATAVIA.—DELLINGER OPERA HOUSE (William Butts, manager): Little's World co. 16. Good show; poor business.

COHOES.—OPERA HOUSE (E. C. Game, manager): Ploy Crowell closed week 13-18 to good houses. Ben McCarty 26 in Dear Irish Boy.

SALAMANCA.—GIBSON'S OPERA HOUSE (C. R. Gibson, manager): Peck and Foreman's Uncle Tom's Cabin co. 13. Performance fair; co. good.

CHESHIRE.—HARVARD ACADEMY (G. W. Smith, manager): The Old Homestead (to date) to a crowded house. The audience were highly pleased with the performance.

BINGHAMTON.—OPERA HOUSE (J. P. E. Clark, manager): Thomas W. Keene, supported by an excellent co., presented Richard III. to a large audience 17. Ellis Ryder in The Governor 18 to a large and delighted house. Charles McCarthy in One of the Bravest did a large business 20; Will Carleton lectured to a crowded house the 21st.

SYRACUSE.—GRAND OPERA HOUSE (H. R. Jacobs, manager): James H. Wallick in Sam Houston and The Bowery King drew his usual top-heavy houses week of Jan. 19. The World Against Her week of 23.——ALHAMBRA THEATRE: The Boston Ideal Opera co. in Lucia and Il Trovatore was well attended 20, 23.——SHAKESPEARE HALL (G. H. Wright, manager): The Forresters' Burlesque co. did a good week's business closing 25.

NEWBURGH.—ACADEMY OF MUSIC (P. M. Taylor, manager): Ellis Ryder supported by an excellent co., gave The Governor to a good-sized and delighted audience 20. The play made a decided hit.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Hodge, manager): J. Z. Little as Harry Ellsston in The World to Right House.

GOUVERNEUR.—OPERA HOUSE (George L. Ryan, manager): Jane Coombs in Blank House to light business 17. St. Lawrence International Mutual Union 22-24. Bunch of Keys 28.

CORTLAND.—CORTLAND OPERA HOUSE: Thomas W. Keene 21 to good business. Dottie Pine co. 25.

GLEAN.—OPERA HOUSE (Wagner and Reis, managers): The Old Homestead was presented 18 to large house; everybody well pleased. J. T. Farron in The Shanty Queen 21 had a good house.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Pribble, manager): Shadows of a Great City 23; Bunch of Keys 30.

NIAGARA FALLS.—CASINO OPERA HOUSE (Eddy and Murphy, managers): E. P. Sullivan's co. in Around-the-Poles, Ingomar and Fate 13-25 to fair business. W. H. Power's Ivy Leaf co. gave excellent satisfaction to good house 18. Dottie Pine in Pet gave pleasing entertainment to a fair house 21.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): T. J. Farron in Shanty Queen to good business 23. Lewis Morrison in Faust 25. Howell and Roberts in The Kindergarden 27. National Swedish Ladies' Quartette 28.

ELMIRA.—OPERA HOUSE (W. Charles Smith, local manager): The Old Homestead came 21 taxing the capacity of the house. One of the largest audiences of the season. All highly pleased. Rosalyn Sad. Rose Coghlan as Jocelyn 23 to poor business. Performance excellent. Lewis Morrison as Faust 24 to only fair house. Audience greatly pleased. George Wilson's Minstrels Feb. 1.

ROME.—NEW OPERA HOUSE (W. H. Pribble, manager): Sawtelle Comedy co. all this week to a good business and gave satisfaction.——STINE'S OPERA HOUSE (F. S. Slack, manager): Francesca Redding co. week of 27.

UTICA.—OPERA HOUSE (Jacobs and Proctor, managers): The Night Owls closed a three nights' engagement 18 to good business. Foster's Boston Ideal Opera co. gave Il Trovatore to a fair audience 20. Thomas W. Keene gave Richard III. before a fair audience 21. Shadows of a Great City came 22 to a fair house. W. J. Scanlan in Myles Aroon 23 to a large and well-pleased audience. The Burglar 27 to be followed by Woman against Woman.

ALBANY.—PROCTOR'S THEATRE: Last week was evenly divided between Milton Nobles in From Sire to Son and The Wife by the Lyceum road co. From Sire to Son was found to be a very mediocre piece of work and it had but a small business. The Wife drew largely and was presented with the usual care. Week of 27 brings Thomas W. Keene and The Burglar.——JACOBS' THEATRE: Daniel Sully in Daddy Nolan, Conroy the Tailor and Corner Grocery put in a big week 20 and seemed to please everyone. Gray and Stephens and the dogs are announced for week of 27.

ITHACA.—OPERA HOUSE (H. L. Wilgus, manager): Thomas W. Keene to good business 18. Ploy Crowell to fair business week of 20.

SARATOGA SPRINGS.—TOWN HALL (Hill and Conners, managers): McCarty and Reynolds' Dear Irish Boy gave perfect satisfaction to a fair house 22.——PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): Jane Coombs, with a good co. in Bleak House 22, to only moderate business.——ITEMS: Jane Coombs' co. closed here and returned to New York to go out at the end of two weeks with a new play. —Dear Irish Boy co. close 25, take a rest of a week in New York and then start out again.

AUBURN.—BURTIS' OPERA HOUSE (E. J. Matsen, manager): The Boston Ideals sang Lucia di Lammermoor to a great house 21. The Auburn Philharmonics (amateur) in Pinafore crowded the house 22, 23. Cleveland Minstrels drew a large audience 24. Shadows of a Great City 25.

ROCHESTER.—LYCEUM THEATRE (John R. Peirce, manager): The Burglar attracted fine audiences 20-22. The co. was excellent. Paul Kauvar 23-25 to large houses. The play was well staged. Cleveland Minstrels and Rosina Vokes next.——ACADEMY (H. R. Jacobs, manager): Lights and Shadows drew crowded houses the past week. The co., with a few exceptions, was competent. The scenery was novel and sensational. J. H. Wallick week of 27.——GRAND OPERA HOUSE (P. J. McCall, manager): Owing to the disbanding of The Devil's Mine co. the house remained dark the past week. Vaudeville week of 27.

MATTEAWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, proprietor): Dottie Pine in Pert 17 to good business. Beacon Lights 21: Arabian Nights 30.

NORTH CAROLINA.

CHARLOTTE.—CHARLOTTE OPERA HOUSE (L. W. Sanders, manager): The Mortimer Comedy co. 21 to a good house.

OHIO.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Holbert's School of Trained Horses Jan. 30-31.

LEETONIA.—PORNEY'S OPERA HOUSE (M. T. Forney, manager): Fisher's Cold Day co. 15; good business and pleased audiences. Estelle Clayton On the Hudson 21.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (Thompson and Way, managers): Thomas R. Shea's co. 16-18 in Escaped from Sing Sing, Dr. Jekyll and Mr. Hyde, and A Life for a Life, to crowded houses every night. Support very good and people well pleased with the performance.

PIQUA.—CONOVER'S OPERA HOUSE (George Newton, manager): Frank I. Frayne co. Jan. 14 to good business. Stetson's U. T. C. co. 16 to one of the largest houses of the season.

GALLIPOLIS.—BETZ OPERA HOUSE (A. L. Roadarmour, manager): A Southern Heiress 16 to a small audience; an excellent co. and a good drama.

TIFFIN.—SHAWHAN'S OPERA HOUSE (E. B. Hubbard, manager): One of the largest audiences of the season greeted Monroe and Rice in My Aunt Bridget Jan. 21. A Legal Wrong 28; Gorman's Minstrels Feb. 3.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): The McCaull Opera co. in Clover, and Hellman to fine houses Jan. 20, 21.——NEW PEOPLE'S: Lizzie Evans to good business. Nelson's comb. week of 27.

CIRCLEVILLE.—CIRCLEVILLE OPERA HOUSE (Charles H. Kellstadt, manager): Newton Beers, in Lost in London Jan. 30.

WELLSVILLE.—COOPER OPERA HOUSE (W. D. Wade, manager): A Legal Wrong Jan. 20 to fair business, excellent co. and performance. Reuben Glue 22 to big business fair co.

PORTSMOUTH.—Newton Beers' Lost in London co. failed to show up 20 as booked. Beard's Lecture 22 to full house. P. M. P. Minstrels 28.

SPRINGFIELD.—GRAND OPERA HOUSE (Fuller Trump, manager): The N. Y. Lyceum co. gave an artistic and enjoyable presentation of The Wife 13 to a large and fashionable audience. Frank I. Frayne co came 17 and 18 to good houses. Performances very mediocre. W. H. Mestayer in The Tourists delighted a good house 22. St. Felix Sisters 25; Mr. Barnes of New York 27; Bennett and Moulton Opera co. week of 27.——BLAKE'S OPERA HOUSE (Samuel Waldman, manager): Barlow Brothers' Minstrels 21 to good house entertainment fair.—— ITEMS: Mr. Frayne was unable to appear 17 on account of an attack of grip. His part was assumed by his understudy.

CANTON.—SCHAEFER'S OPERA HOUSE (Ferd. Weber, manager): Estelle Clayton 18 gave a good performance to a large and fashionable audience. St. Felix Sisters 20; light business. A Cold Day co. 23.——ITEM: A $50,000 stock company is being organized for the erection of a new opera house in this city. The majority of the stock has already been subscribed for and work will be commenced as soon as possible. The company will be known as the Citizens' Opera House Company.

DAYTON.—THE GRAND (Reist and Dickson, managers): Stetson's U.T.C. co. turned people away Jan. 16 and matinee. Primrose and West's Minstrels 20 played to $1,004 and fully 300 people were turned away. The performance gave great satisfaction. ——THE PARK (Reist and Dickson, managers): N. S. Wood commenced a week's engagement 20 in his latest success, Out in the Streets, and has turned people away nightly. Co. good. The scenery is perhaps the most novel ever displayed at this theatre.——CUES: Edward Abrahams is here ahead of Lewis Morrison who appears at the Grand 30.—St. Felix Sisters produce The Royal Hand at Memorial Hall (Soldiers' Home).—The Grand and The Park are doing a "land office" business and turning people away nightly.—There is a rumor afloat that Memorial Hall will have an opera co. during the coming Summer instead of the usual stock co. There has been a stock co. at the Home during the past eleven Summers, so an opera co. would not only be a change but a treat for the veterans.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Mestayer's Tourists 21 to good business. The Merrilles in A Boy Tramp 26.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): Emerson's Boston Stars Jan. 22 to the largest house of the season. Performance entirely satisfactory. Nashville Students Feb. 20.

MANSFIELD.—MEMORIAL OPERA HOUSE (Cobb and Boyle, managers): The Shanty Queen Jan. 17, with T. J. Farron, Gracie Emmett and a fairly good co. pleased a good-sized audience. Not having their scenery with them killed the effect of the piece. Harry Williams' Specialty co. had a small audience 21, but gave a very creditable performance. Shadows of a Great City 29.

COLUMBUS.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): Herrmann appeared 20-22 to crowded houses. The Boston Ideals come 30 for three nights.——GRAND OPERA HOUSE (Miller Brothers, managers): Jim the Penman is the current attraction and is drawing well. Charles T. Ellis 26, and Held by the Enemy Feb. 2.——THE WORLD (Smith Warner, manager): Martin Hayden in Held in Slavery 27.

MIDDLETOWN.—BIJOU OPERA HOUSE (J. C. Brereton, manager): Stetson's Uncle Tom's Cabin 21 to good house. Muggs' Landing 28; Hurlburt's Hippocynagon 30.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Martin Hayden in Held in Slavery 21 to a poor house. He deserved better patronage. James Reilly in The Broommaker of Carlsbad 29.——ITEM: A. W. Beach has given up the Standard, and hereafter that house will be managed by the owner, Mr. Garrett.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Rutter and Ilg, managers): The Riley Dramatic co. disbanded here 18. Poor business. Monroe and Rice 20 to packed house.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): The Shanty Queen to good house 18. Fisher's Cold Day was presented to a good house 21. The Germans, who are favorites here, appear 11.

URBANA.—BENNETT'S OPERA HOUSE (P. R. Bennett, manager): A fair house greeted the Mestayer-Vaughn Tourists' co. 23. Audience greatly pleased. Col. J. Holmes Grover's War Views 24, 25.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Bennett-Moulton Opera co. filled the house all week of 20 with light operas.

OREGON.

PORTLAND.—NEW PARK THEATRE (J. P. Howe, manager): The Duff Opera co. in Paola, The Queen's Mate, and A Trip to Africa 9-12 did an immense business.——ITEM: The new Marquam Grand Opera House will be opened Feb. 3 by the Emma Juch Opera co.

PENNSYLVANIA.

ALLENTOWN.—MUSIC HALL (A.S. Grim, manager): The Conried Opera co. appeared Jan. 20. The co. is strong both in numbers and talent, and gave a very good presentation of The King's Fool. The opera, however, is light, and possesses few elements of strength and was rather disappointing to a good sized audience. Passion's Slave was very acceptably presented 23 to fair business. After Dark for Elks' benefit.——ITEMS: Manager Grim and Usher Ehrig are again on duty, thoroughly recovered from an attack of the fashionable malady.—One of our fresh young men had his nose severely twisted by Della Fox's escort for attempting to force his company upon her after the opera.—The advance sale for the Elks' benefit so far amounts to $500.

ERIE.—PARK OPERA HOUSE (Wagner and Kerr, managers): The Wife Jan. 16 to large audience; gave first-class entertainment. Donnelly and Girard in Natural Gas to good house 17. Shanty Queen, with T. J. Farren and Gracie Emmett in leading roles to fair house 20; audience fairly well pleased. Daniel Dougherty lecture 21; large audience; first-class. The Kindergarten 22; house good; show fair. Boston Ideal Opera co. 27; Wilson's Minstrels 28.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Devil's Mine co. having open date, gave a second performance Jan. 16 to fair-sized and well pleased audience. Howorth's Hibernica co. co. gave a good specialty performance to a large audience. Charles McCarthy, in One of the Bravest played to a good house 21.

CONNELLSVILLE.—NEWMYER'S OPERA HOUSE (James T. Davies, manager): A Legal Wrong did fair business Jan. 16. Performance satisfactory. Charles T. Ellis 24.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): A Royal Pass was presented Jan. 17 by George C. Staley and his excellent support to a slim but enthusiastic audience. Mr. Staley and Miss Barrington received several curtain calls. The first operatic treat of the season was given 21 by the Conried Opera co., The King's Fool being rendered in a very creditable manner to a full house at advanced prices. Harrigan's Old Lavender delighted a fair sized audience 22. The co. is a very good one. Mr. Harrigan was brought before the curtain after each act. Return dates would be welcomed by either one or all of the above attractions. Upside Down 25; Ivy Leaf 27.——ITEMS: Miss Della Fox, of the Conried Opera co., was warmly welcomed, especially by the students, who followed her coach and cheered all the way from the theatre to her hotel, where she gave them the slip.—Harry Fisher has rejoined The Old Lavender co.—When your correspondent presented his credentials to Manager Hanley 22 he remarked: "As good as wheat; that's twenty-two karat every time."

WILKESBARRE.—MUSIC HALL (M. H. Burgunder, manager): Conried's Opera co. in The King's Fool to light business. The co. is a good one. W. J. Scanlan in Myles Aroon to standing room only. Performance very satisfactory. Rose Coghlan and an excellent co. in Forget-Me-Not 21 to fair business. The co. is small, but what it lacks in quantity is made up in quality. Ed. Harrigan 23; One of the Bravest 24.

CARBONDALE.—OPERA HOUSE (J. O'Hearn, manager): W. J. Scanlan in Myles Aroon Jan. 21 to packed house—people turned away. One of Bravest 22 to a large-sized and appreciative audience.

LOCKHAVEN.—OPERA HOUSE (J. N. Farnsworth, manager): Duncan Clark's Female Minstrels appeared Jan. 18. The audience present was not large and composed of men and boys only. The Till Family "Rock Band" concert co. 29; Reuben Glue 31.

MILTON.—GRAND OPERA HOUSE (W. H. Smith, manager): Kittie Rhoades in repertoire week of Feb. 3.

SHAMOKIN.—G. A. R. OPERA HOUSE (John P. Osler, manager): Harbor Lights Jan. 17 to a large, dissatisfied audience.

WARREN.—LIBRARY HALL (W. A. Alexander, manager): Boston Ideal Banjo, Mandolin and Guitar Club Jan. 20; good business. General satisfaction. Thomas E. Shea 27-29; Estelle Clayton 30.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hemmstead, manager): The Old Homestead packed the house 17 and gave best of satisfaction. Peck and Foreman's Uncle Tom's Cabin co. drew good audiences at both matinee and evening performance 18. The Kindergarden seemed to please fair house 24.

POTTSTOWN.—OPERA HOUSE (Strohl and Guldin, managers): The Fakir Jan. 20 (return visit) had a crowded house. True Irish Hearts 27.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Kindergarden Jan. 20 to fair business. Reuben Glue 21 to very light business.

APOLLO.—APOLLO OPERA HOUSE (C. W. Kepple, manager): May Henderson closed a three nights' engagement Jan. 18. Thrown Upon the World 23 had a good house.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, lessees and managers): A Legal Wrong Jan. 18 to good business; performance pleased all present. Harry Williams Own co. 23 to fair business. Boy Tramp Feb. 1.——OPERA HOUSE (C. B. Foster, proprietor): Thrown Upon the World Feb. 1.

NORRISTOWN.—MUSIC HALL (John Murphy, manager): Rhea played 18 to good business. Dan Daly's Upside Down co. played to fair business 20.

HAZELTON.—HAZLE HALL (W. J. Depue, manager): George C. Staley in A Royal Pass gave an excellent performance to a very large and attentive audience 22. Charles McCarthy in One of the Bravest made his second appearance here to the largest house of the season 24. Performance very good. Powers' Ivy Leaf 31.

TITUSVILLE.—OPERA HOUSE (J. C. Edmunson, manager): Reuben Glue co. Jan. 17 to fair business. Carleton Opera co. 30.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): The Kindergarden co. Jan. 17 to fair business.

M'KEESPORT.—WHITE'S OPERA HOUSE (A. W. Van Anda, manager): Harry Williams' co. gave a very clever performance Jan. 22, to a well-filled house.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Dan Daly, with a good co., gave Upside Down and amused a fair-sized audience. Edward Harrigan as Old Lavender drew a large house 21. Barry Johnson in Eagle's Nest to fair houses 23-25.——ACADEMY OF MUSIC (H. R. Jacobs, manager): Oliver Doud Byron, with a fair audience, took a trip Across the Continent 20, 21. King's Pool was given by Conried's Comic Opera co. to a large and fashionable audience 24. The Old Homestead appeared to large houses 25.

WILLIAMSPORT.—ACADEMY OF MUSIC (Wm. G. Elliot, proprietor): The Old Homestead 23 to the most enthusiastic and largest audience of the season, the receipts being $700. Kitty Rhoades 27, week.

RHODE ISLAND.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): Little Lord Fauntleroy did excellent business week closing 25. The Twelve Temptations 27.——GAIETY OPERA HOUSE (B. F. Keith, manager): Hallen and Hart in Later On packed the house nightly week closing 25. A Legal Wreck 27.

NEWPORT.—NEWPORT OPERA HOUSE: (H. Bull, manager and proprietor): Aaron Woodhull's Brass Band sufficed to attract a big audience to witness Uncle Hiram 22. Stewart's Pat Men's Club 25. Hallen and Hart 28.

SOUTH CAROLINA.

CHARLESTON.—GRAND OPERA HOUSE (J. F. O'Neill, manager): Myra Goodwin presented Sis 18-20 and matinee to light business. Al. G. Field's Minstrels gave an excellent performance, introducing many novel features 22, 23 and matinee. James O'Neill as Monte Cristo drew large houses 24, 25 and matinee.——ACADEMY OF MUSIC (W. T. Keogh, manager): Probably the most enjoyable engagement of the season was that of Robert Downing and Eugene Blair 20, 21. Both stars, who are favorites here, were well supported and presented two new plays. The Gladiator by Sanmet, and The White Pilgrim both strong and effective. The White Pilgrim is a pretty Finnish story of the twelfth century. The language is beautiful. The oath of Odin is the strongest climax in the play and was superbly given by Mr. Downing. Giles Shine as Sigard and William Boag as Frioth, the leading comedy, deserve special mention.——PERSONAL: Charles Melville of Powers' Fairies' Well, and J. L. Ashton of the Patti Rosa co. are in town. Mr. Ashton has withdrawn from the cast and is now ahead of the co. in place of the late M. T. Stiff.—William Boag of the Downing co. is a Charleston boy. He promises speedily to come to the front. This is his first season and his salary has already been nearly doubled since September. He has been advanced to Lucius in Virginius and is now doubling in The Gladiator. Mr. Downing has just closed with him for next season at an advance on his present salary.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): James O'Neill in Monte Cristo 20 to a large and enthusiastic audience. Robert Downing co. in The Gladiator 21 to good business. Performance gave general satisfaction. Al G. Field's Operatic Minstrels 25; The Fairies' Well 30.

TENNESSEE.

NASHVILLE.—THE VENDOME (J. O. Milsom, manager): The Bostonians, owing to the very inclement weather, drew only fair houses 20-22. Tom Karl, Marie Stone, Jessie Bartlett Davis, Juliette Cordan, Messrs. Cowles, Barnabee, McDonald, Hoff and Frothingham were each accorded a most cordial welcome. Carroll Johnson opened 23 in The Fairies' Well to a light but well-pleased audience. As Larry Doe, Mr. Johnson evinced considerable dramatic ability. He dances gracefully and sings nicely—easily winning the good will and sympathy of his audience. The play is elaborately mounted and presented by a strong co. The Boston Symphony Orchestral Club 27; Natural Gas 31, 1.——THE GRAND (Miss Emma Warren, manager): My Partner and Camille were fairly well presented by Miss Warren and her co. The price of admission has been reduced to ten and twenty cents and the attendance shows an improvement over last week. Our Bachelors and The Danites is announced for week of 27.——THE MASONIC: The Thompson Opera co. opened 23 to a good-sized house, presenting here for the first time, and very indifferently, Said Pasha. With possibly one or two exceptions the principals are weak, while the chorus shows wretched training. The mounting and costuming, however, are attractive. Said Pasha will be given the rest of the week.——ITEMS: A large number of Nashville people will go to Louisville to hear Patti. —Arrangements for Charles Johnson's benefit at the Vendome 20 are all perfected and his friends promise that it will be a bumper.

KNOXVILLE.—STAUB'S THEATRE (Pritz Staub, proprietor): The Stowaway 18 to very good business. The Fairies' Well 20 to a good audience, considering the extremely inclement weather. Enoch Arden 25; The World 28.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): The McGibeny Family 20, and Our German Ward 22 both to good business.

MEMPHIS.—MEMPHIS THEATRE (Ellis Leubrie, manager): Annie Pixley 16-18 did a good business. Said Pasha Opera co. 20-22 to a fair house, considering the rain.

TEXAS.

CORSICANA.—CORSICANA OPERA HOUSE (L. C. Revare, manager): We, Us & Co. 17 to fair business. Jennie Calef 20; Lillian Lewis 22.——ITEM: Carrie Sweeney of the MacCollin Opera co. has joined We, Us & Co.

EL PASO.—MYERS OPERA HOUSE (J. J. Stewart, manager): Roland Reed in The Woman Hater 17 to a crowded house.

DALLAS.—DALLAS OPERA HOUSE (H. Greenwall and Son, managers): Kiralfys' Lagardere played to good business and gave entire satisfaction 14, 15 and matinee. Rice's Evangeline to good house 16-18 and matinee.

FORT WORTH.—OPERA HOUSE (George H. Dashwood, manager): Rice's Evangeline co. 14, 15 to fair business. Lagardere 16 to a full house. Lillian Kennedy in Casey's Troubles 18 to a full house. The performance was not up to the average, and rather disappointed the audience.

GALVESTON.—TREMONT OPERA HOUSE (H. Greenwall and Son, managers): Aiden Benedict in Fabio Romani 17, 18 to small and dissatisfied audiences. Ezra Kendall in A Pair of Kids 19, 20, return engagement, met with a cordial welcome from fair-sized audiences. Bootles' Baby next.

HILLSBORO.—OPERA HOUSE (M. P. Kavanaugh, manager): Jennie Calef in An American Princess to fair business 17. Good co.

MARSHALL.—MARSHALL OPERA HOUSE (Johnson and Carter, managers): Little Lord Fauntleroy 20 to the best business of this season.

PARIS.—BABCOCK OPERA HOUSE (John H. Walker, manager): A Night Off co. drew largely 13, 14. This is one of the best cos. that has been here this season, and deserved good patronage. The Boston Symphony Orchestral Club to a packed house 17.

SHERMAN.—SHERMAN OPERA HOUSE (A. Q. Nash and Co., managers): Lillian Kennedy in Casey's Troubles to a good house 11. Satisfactory performance. The Boston Symphony Orchestral Club to a fair house 13. We, Us & Co. to a good house 18.——ITEM: Mrs. Hanseforder (Lillian Kennedy) mourns the death of her little daughter Nellie, who died of membranous croup 13. The remains were sent to Philadelphia.

TYLER.—GRAND OPERA HOUSE (Durst and Bergfeld, managers): Little Lord Fauntleroy 17 to $575. A better pleased audience never left the house. Georgie Cooper as the little Lord captivated the audience. Rice's Evangeline 21; Anna Boyle 31.

WEATHERFORD.—HAYNES OPERA HOUSE (D. C. Haynes, manager): A Night Off 19 to fair business. An Arabian Night to poor business 18. Co. good.

WACO.—OPERA HOUSE (J. P. Garland, manager): Evangeline to a crowded house 13. Ezra Kendall in A Pair of Kids to splendid business 14. Lagardere to a crowded house 17.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE W. Burgess, manager): Owing to a blockade on the Central Pacific Railway, the Howard Athenæum co. failed to arrive in time to fill their dates. Helen Blythe, who with her co. is resting a week here, consented to fill one night of the time. A Mother's Love was presented to a large audience, which, although disappointed in not seeing the Athenæum co., were well entertained.

VERMONT.

RUTLAND.—RUTLAND OPERA HOUSE (A. M. Higgins, manager): Jane Coombs in Blank House to a large and appreciative audience.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Berger, Leath and Myers, managers): Rhea as Josephine Empress of the French, and in Much Ado About Nothing 20-22 to good houses. The Stowaway 23; good house. Marie Wainwright in Twelfth Night 29-Feb. 1.—— THEATRE (Mrs. W. T. Powell, manager): Robert Downing, supported by Eugenia Blair, 24, 25. Mortimer Comedy co. 27-Feb. 1; Beacon Lights 3, 4.—— PERSONAL: Mrs. Powell, manager of the Theatre, has so far recovered from her recent illness as to be able to personally attend to the affairs of her house. —Mr. C. W. Curtice, treasurer of the Academy of Music, has lost his grippe and is again at his post.

ALEXANDRIA.—LANDON'S OPERA HOUSE (J. M. Hill, lessee and manager): George H. Adams in He, She, Him and Her to a delighted audience 22. Adele Prout in Ingomar to a fair sized audience 23. Bennett-Matlack co. Feb 3-5; Fat Men's Club 8.

ROANOKE.—OPERA HOUSE (C. W. Beckner, manager): He, She, Him and Her 16 to a fair house. Everybody was delighted with Mr. Adams' acrobatic eccentricities and Miss Hanlon's singing, and a rousing reception awaits their second advent here.

LYNCHBURG.—OPERA HOUSE (J. E. Tennyson, manager): R. D. McLean and Marie Prescott in Richard III. and As You Like It 15, 16 to poor houses, but deserved better. The Stowaway 21 drew a big house.

WASHINGTON.

TACOMA.—TACOMA THEATRE: (J. W. Hanna, manager): Duff's Opera co. opened this house 13. The receipts during the week were nearly $6,000. The theatre designed by Colonel Wood of Chicago is pronounced by all judges to be one of the handsomest in this country. The members of the opera co. praised highly the stage and dressing rooms and state that few theatres offer equal accommodations. Acoustically the theatre is perfect. Geor-

plan Von Jannshowsky was not with the co., which left it without a good soprano. The understudies, Ernest de Hervis, as Titania Tangfani in A Trip to Africa, Minnie De Rue, as Anita in The Queen's Vote, and Miss Fitz Hugh as Paola deserve credit for their efforts to sustain the soprano roles.——ALPHA OPERA HOUSE (J. M. Junnett, manager): Sullivan's Mirror of Ireland to small houses 26-28. ——ITEMS: Miss Vivian, a member of the Duff Opera co. was seriously ill during the week with pneumonia, but is now recovering.—Harbor Lights and Frederick Warde are the next attractions at the Tacoma.—The Chicago Comedy co. is booked for week of 20 at the Alpha.

SPOKANE FALLS.—CONCORDIA THEATRE (H. C. Hayward, manager): Frank Mayo 20-22 in Nordeck and Davy Crockett; good houses. Duff Opera co. week of 27.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (P. Riester, manager): Bennett-Moulton Opera co. week of 13 drew packed houses nightly. The Swedish Ladies' Concert co. 21 gave a pleasing entertainment.——GRAND OPERA HOUSE (O. C. Gunther, manager): Eagle's Nest 26-28; light business. Frank I. Frayne week of 20 to good business.

WISCONSIN.

MILWAUKEE.—The Academy was closed 18 after the last performance of the McCaull Opera co.'s splendid production of Captain Fracasse. This house will remain closed for the balance of the season. The Grand has been dark all week, but opens 24 with Joseph Murphy. The Bijou has also been dark three nights (the first open time at this house this season). Minnie Maddern in Featherbrain fills out the balance of the week, opening 23. There has been nothing at the Standard this week, and Lillian Lewis is billed to appear 26 in Article 47 and As in a Looking Glass. Rose Hill's English Folly co. did a big business at the People's, opening 21.——ITEM: The Academy has been purchased by a company of wealthy gentlemen, who intend remodeling it and having it ready to reopen next season. R. L. Marsh, who managed the Grand Opera House for many years, is spoken of as the next manager.

EAU CLAIRE.—OPERA HOUSE (C. W. Spaulding, Jr., manager): Frederick Warde in The Mountebank 18 to a good house; fine performance.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): George Wilson's Minstrels to a full house 21.——ELKS: Fon du Lac Lodge No. 57, B. P. O. E., held a social session to which the Wilson co. was invited 21. The affair was very enjoyable.

OSHKOSH.—GRAND OPERA HOUSE (J. Straslipka, manager): Minnie Maddern 21 to a fair house; good co.

MADISON.—TURNER HALL (F. J. Suhr, lessee): Bill Nye and James Whitcomb Riley had a fair-sized audience 17. Mr. Nye gave one of his humorous selections, and was cordially received. Mr. Riley appeared, but it was noticeable he was indisposed. Mr. Nye then announced that the entertainment would have to be abruptly concluded, as he could not give the whole programme himself. The curtain was rung down, the audience dismissed, and the money refunded. Minnie Maddern in In Spite of All to a small house 20. Miss Maddern made a very favorable impression.——Good co. ITEM: Major Pond, Nye and Riley's manager, was prostrated with la grippe here.

CANADA.

HAMILTON.—GRAND OPERA HOUSE (Thomas Roche, manager): The Burglar was presented 17, 18 and matinee to only fair business and deserved larger houses. Rosina Vokes 21, 22 in repertoire to well filled houses. Owing to Wilson's Minstrels canceling the house will be dark week of 27.

VICTORIA.—THE VICTORIA THEATRE (Howe and Bell, managers): Charles Arnold in Hans the Boatman played to light business 13, 14. Poor houses were due principally to la grippe, which has a firm hold on this city. The J. C. Duff Comic Opera co. is booked for 20-22, and their advent is eagerly looked forward to by lovers of comic opera, who are very numerous here.——ITEMS: The Victoria Theatre has given its patrons almost entire satisfaction since its control passed into the hands of Messrs. Howe and Bell, the only fault found being with the orchestra. It would be a great improvement if the musicians would add another tune or two to the two or three they grind out with such painful regularity. George A. Cooper, the local manager of the Victoria, is the right man in the right place. He is a great favorite in this city.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

ALONE IN LONDON CO.: Pittsburg, Pa., Jan. 27—week.
AIDEN BENEDICT: Fort Worth, Tex., Jan. 29, 30, Greenville 31, Sherman Feb. 1, McKinney 3, Denison 4, Tyler 5, Palestine 6.
ARTHUR RENAN'S CO.: Galveston, Tex., Jan. 29, 30, Houston 31-Feb. 2, New Orleans 3—week.
AFTER DARK CO.: Allentown, Pa., Jan. 30, Reading 31, Hastings Feb. 1, Philadelphia 3—week; Hartford, Ct., 20, Lynn, Mass., 14, 15, Boston 17—week.
AUGUSTIN DALY'S CO.: New York City Oct. 2—indefinite.
A BUNCH OF KEYS (Western) CO.: Watertown, N. Y., Jan. 29, Oswego 30, Auburn 31, Seneca Falls, Feb. 1, Buffalo 3—week; Cleveland 10—week.
ARIZONA JOE: Pittsburg, Pa., Jan. 27—week.
AROUND THE WORLD CO.: Evansville, Ind., Jan. 31-Feb. 2.
ANNIE PIXLEY: New Orleans Jan. 27—week.
ADAMS DRAMATIC CO.: Portsmouth, N. H., Jan. 27—week.
A. M. PALMER'S CO.: St Louis Jan. 27—week.
A. R. WILBUR CO.: Princeton, Ill., Jan. 27—week; Galesburg Feb. 3—week.
AGNES CODY CO.: Lancaster, Pa., Jan. 29.
ADELE FROST CO.: Roanoke, Va., Jan. 27—week; Danville Feb. 3-5, Winton, N. C., 6-8, Charlotte 10—week.
BLUE AND THE GRAY CO.: St. Louis, Mo., Jan. 27—week.
BOOTLES' BABY CO.: Taylor, Tex., Jan. 29, Belton 30, Ft. Worth 31, Denison Feb. 1, Dallas 3, 4.
BASE HIT CO.: Muscatine, Ia., Jan. 30.
BRASS MONKEY CO.: Cincinnati Jan. 27—week.
BOOTH-MODJESKA CO.: Boston Jan. 20—two weeks.
BURGLAR CO.: Troy, N. Y., Jan. 29, Albany 30, 31.
BEACON LIGHTS CO.: Baltimore Jan. 27—week.
BARRY-FAY CO.: Brooklyn, E. D., Jan. 27—week; Philadelphia Feb. 3—week.
CASEY'S TROUBLES CO.: Bryan, Tex., Jan. 29.
CHIP O' THE OLD BLOCK CO.: Little Rock, Ark., Jan. 29, Hot Springs 31, Shreveport, La., Feb. 4, Monroe 5, Vicksburg, Miss., 6, Natchez 7, New Orleans 10—week.
CHARLES WYNDHAM CO: Baltimore Jan. 27—week.
CLEAN SWEEP CO.: Chicago Jan. 27—week.
CITY DIRECTORY CO.: Boston Jan. 27—two weeks; N. Y. City Feb. 10—week.
CAPTAIN SWIFT CO.: Davenport, Ia., Jan. 29, Keokuk 30, Hannibal, Mo., 31, Moberly Feb. 1 Kansas City 3—week, New Orleans 10—week.
CORA TANNER CO.: Pittsburg Jan. 27—week.
CHARLES T. ELLIS CO.: Columbus, O., Jan. 27—week.
CHICAGO COMEDY CO.: Seattle, Wash., Jan. 27—week.
CHASE FOR DUCK CO.: Paterson, N. J., Jan. 27—week.
CLARA MORRIS: Minneapolis, Minn., Jan. 30-Feb. 1.
COLD DAY (Western) CO.: Northeast, Pa., Jan. 29, Dunkirk 30, Jamestown, N. Y., 31.
CORSAIR CO.: Paterson, N. J., Jan. 29, New Brunswick 30, Trenton 31 Feb. 1.
C. E. VERNER CO.: Louisville Jan. 27—week.
DARK SECRET CO.: Milwaukee, Wis., Jan. 27—week.
DANIEL BOONE CO.: New Orleans Jan. 27—week.
DAN MASON'S CO.: Oshkosh, Wis., Jan. 30, Fond du Lac 31, Sheboygan Feb. 1.
DAN'L SULLY: Boston, Jan. 27—week; Lynn Feb. 3-5, Chelsea, R. I., 6, Newport 7, Lawrence, Mass., 8.
EVANGELINE CO.: Memphis, Tenn., Jan. 30-Feb. 1, Springfield, Mo. 3, Ft. Scott, Kas. 4, Wichita 5, Topeka 6, 7, Leavenworth 8.
EDWARD HARRIGAN CO.: Albany, N. Y., Feb. 3-5, Hartford, Ct. 6-8.
EAGLE'S NEST CO.: Philadelphia, Jan. 27—week.
EMMA FRANK'S DOT CO.: Hoboken, N. J., Jan. 27, week.
EDWIN ARDEN CO.: Buffalo, Jan. 27—week; Cleveland, O., Feb. 3—week; Chicago 10—week; Milwaukee, Wis. 17—week.
EFFIE ELLSLER CO.: Lawrence, Mass., Jan. 29, Haverhill 30, Pitchburg 31, Fall River Feb. 2, 3, New Bedford 4, 5, Wooster 6-8.
EUSTICE GOODRICH CO.: Terre Haute, Jan. 27—week; Lafayette Feb. 3—week; Logansport 10—week.
E. H. SOTHERN: Chicago, Jan. 27—week.
E. P. SULLIVAN CO.: Pittsfield, Mass., Jan. 27—week.
ESTELLE CLAYTON CO.: Jamestown, N. Y. Jan 29, Warren, Pa. 30, Salamanca, N. Y. 31, Springville, Feb. 1, Lockport 4.
FERNCLIFF CO.: Baltimore, Md., Jan. 27—week; Brooklyn Feb. 3—week; Boston 10—week.
FLOY CROWELL CO.: Bradford, Pa., Feb. 1.
FRANK MAYO: Butte City, Mont., Jan. 27—week; Minneapolis, Minn., 10—week.
FANTASMA (B) CO.: Wilmington, Del., Jan. 27-29, Lancaster, Pa. 30-Feb. 1, Norfolk, Va., 3, 4, Richmond 5-8, Knoxville, Tenn., 10, 11, Chattanooga 12, Anniston, Ala., 13, Mobile 14, 15.
FAKIR CO.: Washington, D. C., Jan. 27—week; Pittsburg Feb. 3—week.
FERGUSON-MACK CO.: Temple, Tex., Jan. 29, San Antonio 30, Austin 31, Brenham, Tex. Feb. 1, Galveston 3-5.
FAT MEN'S CLUB CO.: Brooklyn, N. Y., Jan. 27—week.
FUGITIVE CO.: N. Y. City Jan. 27—week; Bethlehem, Pa., Feb. 3, Scranton 4, 5, Carbondale 6, Wilkesbarre 7, Pittston 8, Hoboken, N. J., 10—week; Philadelphia 17—week.
FANNY DAVENPORT CO: Washington, D. C., Jan. 27—week.
FRANK DANIELS CO.: Indianapolis, Ind., Jan. 27-29, Chillicothe, O. 30, Wheeling, W. Va. 31, Altoona, Pa., Feb. 1, N. Y. City 3—week.
FRANK I. FRAYNE CO.: Baltimore, Md., Jan. 27—week.
FAIRIES' WELL CO.: Augusta, Ga., Jan. 29, Columbia, S. C., 30, Charleston 31—Feb. 2, Savannah, Ga., Feb. 3, 4, Macon 5, Columbus 6, Montgomery, Ala., 7, Birmingham 8, New Orlean's 9—week.
GOLDEN GULCH CO.: St. Louis Jan. 27—week
GRAY-STEPHENS CO.: Albany, N. Y., Jan. 27—week.
GRISMER-DAVIES CO.: Salt Lake City, Utah, Jan. 30-Feb. 1.
GREAT METROPOLIS CO.: Cincinnati, O., Jan. 27—week; N. Y. City Feb. 3—week.
HELD BY THE ENEMY (No. 1) CO.: Louisville, Ky., Jan. 27—week; Columbus Feb. 3—week; Pittsburg 10—week.
HANS THE BOATMAN CO.: Riverside, Cal., Jan. 29, San Bernardino 30, Pasadena Feb. 2, Los Angeles 3—week.
HE, SHE, HIM, HER CO.: Gloucester, Mass., Jan. 30, Lowell 31, Haverhill Feb. 1, Amesbury 3, Newburyport 4, Exeter 5, Rochester 6, Bedford 7, Portsmouth 8.
HARDIE-VON LEER CO.: Montreal, Can., Jan. 27—week.
HILARITY CO.: Fulton, Mo., Jan. 29, Jefferson City 30, Mexico 31, St. Charles Feb. 1.
HELD BY THE ENEMY CO.: Toronto, Can., Jan. 27—week.
HARBOR LIGHTS CO.: Newark, N. J., Jan. 27—week.
HANDS ACROSS THE SEA CO.: Lewiston, Me., Jan. 27-29, Lynn, Mass., 30-Feb. 1.
HELD IN SLAVERY CO.: Columbus, O., Jan. 27—week.
HOLE IN THE GROUND CO.: Leadville, Col., Jan. 29, 30, Pueblo 31-Feb. 1.
IVY LEAF CO.: Carbondale, Pa., Jan. 30.
IN THE RANKS CO.: Indianapolis, Ind., Jan. 27-Feb. 1.
IDA VAN CORTLAND CO.: Springfield, O., Feb. 3—week; Mansfield 10—week; Defiance 17—week.
JENNIE CALEF CO.: Palestine, Tex., Jan. 29, 30, Navasota 31, Hempstead Feb. 1.
J. A. STEVENS: Brooklyn, E. D., Jan. 27—week.
JANAUSCHEK: New Bedford, Mass., Jan. 29, Brockton 30, Salem 31, Gloucester Feb. 1, Exeter, N. H., 3, Haverhill, Mass., 4, Lowell 5, Lawrence 6, Manchester, N. H., 7, Keene 8, Troy, N. Y., 10-12.
JULIA MARLOWE: N. Y. City Jan. 13—six weeks.
J. H. WALLICK CO.: Rochester, N. Y., Jan. 27—week; J. K. EMMET CO.: Selma, Ala., Jan. 27, Columbus, Ga., 28, Atlanta 29, 30, Macon 31, Thomasville, Feb. 1, St. Augustine, Fla., 3, Jacksonville 4, Savannah, Ga., 5, Augusta 6, Charleston, S. C., 7, Wilmington, N. C., 8, Washington, D. C., 10—week.
J. B. POLK CO.: Philadelphia Jan. 27—week, Easton, Pa., Feb. 3, Scranton 4, Cortland 5, Syracuse 6-8, Toronto 10—week.
JOHN DILLON CO.: Texarkana, Ark., Jan. 27, Little Rock 29.
J. J. DOWLING CO.: Boston Jan. 27—week.
JOSEPH MURPHY: Toledo, O., Jan. 29, 30, Jackson, Mich., 31, Ypsilanti Feb. 1.
JOSIE MILLS CO.: Belleville, Can., Jan. 27—week.
JEFFERSON-FLORENCE CO.: Chicago Jan. 20—two weeks.
JOHNSON'S CO.: Brownsville, Pa., Jan. 27—week.
KATIE PUTNAM CO.: El Paso, Tex., Jan. 31, Feb. 1.
KEEP IT DARK CO.: Minneapolis, Minn. Jan. 27—week; Cedar Rapids, Mich., Feb. 3, Clinton, Ia., 4, Rock Island, Ill., 5, Moline 6, La Salle 7, Englewood 8.
KITTIE RHOADES CO.: Williamsport Pa., Jan. 27—week.
KATE CASTLETON: St. Joseph, Mo., Jan. 29.
KAJANKA: Brooklyn, E. D., Jan. 27—week.
KENDALS: Philadelpha, Pa., Jan. 27—week.
LONDON GAIETY CO.: Philadelphia Jan. 20—two weeks.
LATER ON CO.: Taunton, Mass., Jan. 29, Worcester 30, New Bedford 31, Fall River Feb. 1.
LITTLE NUGGET CO.: Cleveland, O., Jan. 27—week.
LITTLE LORD FAUNTLEROY CO.: Pensacola, Fla., Jan. 29, Montgomery, Ala., 30, Birmingham 31-Feb. 1, Anniston 3, Gadsden 4, Rome, Ga., 5, Knoxville, Tenn., 6, Chattanoga 7, 8, Atlanta, Ga., 10, 11, Macon 12, Columbus 13, Americus 14, Thomasville 15.
LIGHTS AND SHADOWS CO.: Troy, N.Y. Jan. 27—week.
LIZZIE EVANS CO.: Chicago Jan. 27 week—week; Kansas City Feb. 3—week; Fort Scott, Kas., 10, Springfield, Mo., 11, Van Buren, Ark., 12, Paris, Tex., 13, Dallas 14, 15, Dennison 17.
LILLIAN LEWIS CO.: St Paul, Minn., Jan. 27—week.
LEGAL WRECK CO.: Providence, R. I., Jan. 27—week.
LEWIS MORRISON: Mansfield, O., Jan 29, Richmond, Ind. 31, Columbus Feb. 1, Louisville, Ky., 3-5, Evansville, Ind., 6, Paducah, Ky., 7, Cairo, Ill. 8, Pine Bluff, Ark., 10, Little Rock 11, Hot Springs 12, Marshall, Tex., 13, Shreveport, La., 14, Tyler, Tex., 15.
LOUIS JAMES: Salt Lake City, Jan. 29, Feb. 1, Omaha, Neb., 3-4, Des Moines, Ia., 5-6, Cedar Rapids 7, Iowa City 8, Chicago 10—week.
LAGARDERE CO.: New Orleans Jan. 27—week; Mobile, Ala., Feb 3-4, Columbus, 5, Savannah, Ga., 6-8, Charleston, S. C., 10, Augusta, Ga., 11-12, Atlanta 13-15.
LOST IN NEW YORK CO.: Paris, Tex., Jan. 30, Denison Feb. 1.
MINNIE MADDERN: Grand Rapids, Mich. Jan. 29, 30, Lansing 31, Bay City Feb. 1, Toronto, Can. Feb. 3—week.
MIDNIGHT BELL CO.. N. Y. City, Jan. 13—four weeks.
MACLEAN-PRESCOTT CO.: Harrisburg, Pa., Jan. 29, York, 30, Reading 31—Feb. 1, Allentown 3, Bethlehem 4, Wilkesbarre 5, Pittston 6, Scranton 7, 8, N. Y. City 10- week.
MURRAY-MURPHY CO.: Omaha, Neb., Jan. 30, Feb. 1, Council Bluffs, Ia., 3, Fremont 5, Sioux City 6-7, Mankato, Minn., 8, Duluth 10-12, Ashland 12, Stillwater 13, Winona 14, Rochester 15.
MONTE CRISTO (O'Neill's) CO.: Macon, Ga., Jan. 29, Columbus 30, Atlanta 31, Feb. 1.
MR. BARNES OF NEW YORK CO.: Cleveland, O., Jan. 27—week; New York City Feb. 3—three weeks.
MARGARET MATHER CO.: Harlem Jan. 27—week.
MORTIMER COMEDY CO.: Staunton, Va., Jan. 29, Charlottesville 30, Richmond 31-Feb. 1, Norfork 3-4, Old Point 5, Petersburg 6.
MCKEE RANKIN CO.: Minneapolis, Minn., Jan. 27—week.
MYRA GOODWIN CO.: Birmingham, Ala., Jan. 29, Tuscaloosa, 30, Selma, 31, Meridian, Miss., Feb. 1, New Orleans, La., 3—week.
MAGGIE MITCHELL CO.: Chicago, Jan. 27—week; Peoria Ill., Feb. 3, Burlington Ia., 4, Ottumwa 5, Omaha Neb., 6-8; Laramie 12, Salt Lake City 13, 14, San Francisco 17—two weeks.
MAY BRETONNE CO.: Fairfield, Ia., Jan. 27—week; Washington, Feb. 3-5, Muscatine 6-8.
MULDOON'S PICNIC CO.: New London, Ct., Jan. 27—week.
MME NEUVILLE CO.: Canton, O., Jan. 29, Urbana 30, Mansfield 31, Beaver Falls, Pa., Feb. 1.
MRS. GEORGE S. KNIGHT: Pueblo Col., Jan. 28, 29, Salida 30, Aspen 31, Feb. 1, Leadville 3-4, Carson, Nev., 5, Trinidad 6, Los Vegas, N. M., 7.
MORA CO.: Chelsea, Mass., Jan. 27—week; Cohoes, N. Y., Feb. 3—week; Binghamton 10—week; Elmira 17—week.
MARIE HILFORDE: New Castle, Pa., Jan. 29, Altoona 30, Irwin 31, Steubenville, O., Feb. 1, Wheeling, W. Va., 3-5.
MILTON NOBLES: Boston Feb. 3—week.
MONROE-RICE CO.: Philadelphia, Jan. 13—two weeks.
MY PARTNER CO.: Brooklyn, E. D., Jan. 27—week.
MARIE WAINWRIGHT: Philadelphia, Feb. 3—week; Brooklyn, N. Y., 10—week; Brooklyn, E. D., 17—week.
NELLIE MCHENRY CO.: Detroit, Mich., Jan. 27—week.
NEW YORK THEATRE CO.: Winchester, Va., Jan. 27—week.
N. S. WOOD CO.: Pittsburg, Pa., Feb. 3—week; Cincinnati, O., 10—week.
NATURAL GAS CO.: Memphis, Tenn., Jan. 27-29, Nashville 30-Feb. 1 Evansville, Ind. 2, Terre Haute 3, Anderson 4, Indianapolis 5-8.
NAT GOODWIN CO.: Brooklyn, E. D., Jan. 27—week.
ONE OF THE BRAVEST CO.: Wilmington, Del., Jan. 30, Feb. 1.
OLD HOMESTEAD CO.: Baltimore, Md., Jan 27—week; Trenton, N. J., Feb. 3-4, Allentown 5, Wilkesbarre 6, Scranton 7, 8, Buffalo 10—week,
OLD JED PROUTY CO.: Brooklyn, N. Y., Jan. 27—week; Brooklyn, E. D., Feb. 3—week; Jersey City 10—week.
OUR FLAT CO.: Chicago, Jan. 20—two weeks.
OLIVER BYRON CO.: Brooklyn, N. Y., Jan. 27—week; Hoboken, N. J., Feb. 3—week; Brooklyn, E. D., 10—week.
OUR GERMAN WARD: New Harmony, Ind., Jan. 29, Princeton 30, Washington 31, Lawrenceburg Feb. 3, Hamilton, O., 4, Middletown 5, Miamisburg 6.
PAYMASTER CO.: St. Louis, Jan. 27—week; Lincoln, Neb., Feb. 3-5, Omaha 6-8, Des Moines 10-12, Sioux City 13-15.
PATTI ROSA: Augusta, Ga., Jan. 31, Athens Feb. 1, Atlanta 3, 4, Thomasville 5, Jacksonville 6, 7, St. Augustine 8, Macon 10, Columbia 11, Birmingham 12, 13, Selma 14, Montgomery 15.
PASSION'S SLAVE CO.: Portchester, N. Y., Jan. 29, Greenwich, Ct., 30, New Haven 31, Feb. 1.
PECK'S BAD BOY CO.: Decatur, Ill., Jan. 29, Danville 30, Crawfordsville 31, New Albany, Ind., Feb. 1.
P. F. BAKER CO.: Reading, Pa., Jan. 27-29, Paterson, N. J., 30-31.
POSSIBLE CASE CO.: San Francisco Jan. 20—two weeks.
PAUL KAUVAR CO.: Boston Feb. 3—week.
PERT CO.: Oneonta, N. Y., Jan. 28-29, Corning 30, Elmira 31, Feb. 1, Philadelphia 3—week; Reading, Pa., 10-12.
PARLOR MATCH CO.: Brooklyn Jan. 27—week; N. Y. City Feb. 3—week; Brooklyn, E. D., 10—week.
PRINCE AND PAUPER CO.: N. Y. City Jan. 20—indefinite.
PEOPLE'S THEATRE CO.: Nanticoke, Pa., Jan. 27—week.
ROGER LA HONTE CO.: N. Y. City Jan. 27—week.
ROSINA VOKES CO.: Buffalo, N. Y., Jan. 27-29, Rochester 30—week.
ROBERT DOWNING CO.: Philadelphia Jan. 27—week; Williamsport, Pa., Feb. 3, Elmira, N. Y., 4, Canandaigua 5, Buffalo 6-8, Arburn 10, Watertown 12, Utica 14, 15, N. Y. City 17—week.
ROYCE-LANSING CO.: Brunswick, Ga., Jan. 29, Charleston, S. C., 30, Wilmington, N. C., 31, Goldsboro Feb. 1.
RIP VAN WINKLE CO.: Monticello, Fla., 30, Tallahasee 31.
ROLAND REED CO.: San Francisco Jan. 27—two weeks.
ROBERT MANTELL CO.. New York City Jan. 13—four weeks.
ROYAL PASS CO.: Sunbury, Pa., Jan. 29, Pottsville 31, Washington, D. C., Feb. 3—week.
ROSE COGHLAN CO.: Cincinnati, O., Jan. 27—week; Nashville, Tenn., Feb. 3—week: Louisville, Ky., 10-12, Frankfort, 13, Lexington 14, Springfield, O., 15.
REUBEN GLUE CO.: Tyrone, Pa., Jan. 30, Lockhaven 31, Danville Feb. 1.
RHEA: Philadelphia, Jan. 27—week.
REDMUND-BARRY CO. Kansas City, Mo., Jan. 27—week.
SHE CO.: Milwaukee, Wis., Jan. 27—week.
SHENANDOAH CO.: New York City Oct. 21—indefinite.
STERLING COMEDY CO.: Brockwayville, Pa., Jan. 27—week.
SIBERIA CO.: Chicago, Ill., Jan. 20—week.
SUSPECT CO.: Minneapolis Jan. 29.
SILVER KING CO.: New Orleans Jan. 27—week.
SEYMOUR-STRATTON CO.: Media, Pa., Jan. 27—week.
STUTTZ'S CO.: McKinney, Tex., Jan. 30, Feb. 2.
SPIDER AND FLY CO.: Trinidad, Col., Feb. 1, Denver 3—week.
SHADOWS OF A GREAT CITY CO.: Chicago, Jan. 27—week.
STILL ALARM CO.: Boston, Jan. 27—two weeks.
STANDARD THEATRE CO.: Bellaire, O., Jan. 29 Feb. 1.
SHANTY QUEEN CO.: Cleveland, O., Jan. 27—week; Philadelphia Feb. 3—week; N. Y. City 17—three weeks.
STUART ROBSON CO.: Buffalo, N. Y., Jan. 27—week; Philadelphia, Feb. 3—week; Pittsburg, 10—week.
STEWART THEATRE CO.: Delaware, O., Jan. 27—week.
ST. FELIX SISTERS: Cincinnati Jan. 27—week.
SOL SMITH RUSSELL CO.: Ft. Smith, Ark., Jan. 29, Springfield 30, Topeka, Kas., 31-Feb. 1, Kansas City 3—week.
STOWAWAY CO: Newburg, N. Y., Jan. 29, Danbury, Ct., 30, Waterbury 31, Birmingham Feb. 1, Hartford 3-5, Bridgeport 6, New Haven 7-8, Boston 10—week.
SI PERKINS CO.: Cairo, Ill., Jan. 29, Duquoin 30, Pana 31.
SWEET LAVENDER CO.: Houston, Tex., Jan. 29, 30, San Antonio 31 Feb. 1, Austin 3, Taylor 4, Temple 5, Fort Worth 6, 7, Denison 8.
SALVINI: Omaha, Neb., Jan. 27-29, Kansas City 30-Feb. 1.
THOMAS W. KEENE CO.: Hartford, Ct., Jan. 30-Feb. 1, Providence, R. I., 3-5, Attleboro, Mass., 6, Brockton 7, Fall River 8.
TWO OLD CRONIES: Chicago, Jan. 27—two weeks.
THOS. E. SHEA CO.: Warsaw Pa., Jan. 27, 29, Corry 30-Feb. 1, Titusville 3-5, Jamestown 6, 8.
THROWN UPON THE WORLD CO.: Martin's Ferry, O., Jan. 29, East Liverpool 30, Rochester, Pa., 31, Beaver Falls Feb. 1, Steubenville, O., 3, Leetonia 4, Youngstown 5.
TRUE IRISH HEARTS CO.: Brooklyn, N. Y., Jan. 27—week; Philadelphia Feb. 3—week.
TOWN LOTS CO.: Meridian, Miss., Jan. 29 Selma, Ala., 30, Birmingham 31.
TWO SISTERS CO.: N. Y. City, Jan. 27—week.
TWELVE TEMPTATIONS: Providence, R. I., Jan. 27—week.
TIN SOLDIER CO.: Chicago, Jan. 27—week; Milwaukee Feb. 3—week.
TWO JOHNS CO.: Wooster, O., Jan. 29, Canton, 30, New Elizabeth 31.
THE WIFE CO.: Jersey City, N. J., Jan. 27—week; Baltimore Feb. 3—week.
ULLIE AKERSTROM CO.: Streator., Ill., Jan. 29, Joliet 30, St. Louis Feb. 3—week; Toledo, O., 10—week.
UNCLE TOM'S CABIN (Stetson's) CO.: Huntington, Ind., Jan 29, Peru 30, Kokomo 31.
UNCLE TOM'S CABIN (Rusco-Swift's) CO.: Union City, Mich., Jan. 29, Tekonsha 30, Concord 31, Albion Feb. 1.
UNCLE TOM'S CABIN (Gorton's) CO.: New York Mills, N. Y., Jan. 31-Feb. 1, Mohawk 5-6.
UNCLE HIRAM CO.: New London, Ct., 29, Mystic 30, Middletown 31, Bridgeport Feb. 1, Danbury 3, Sing Sing, N. Y., 4, Tarrytown 4, Rondout 6, Middletown 7, Port Jervis 8, Susquehanna 10, Oneonta 11, Binghamton 12, Oswego 13, Ithaca, 14, Elmira 15.
UNDER THE LASH CO.: Providence, R. I., Feb. 3—week.
W. J. SCANLAN: N. Y. City Jan. 27—two weeks.
WAGES OF SIN CO.: Philadelphia Jan. 27—week.
W. H. CRANE: N. Y. City Jan. 13—eight weeks.
WAITE COMEDY CO.: Brownsville, Pa., Jan. 27—week.
WEBBER'S COMEDY CO.: Burlington, Ia., Jan. 27—week.
WHITE SLAVE CO.: Pittsburg, Pa., Jan. 27—week.
WORLD (Little's) CO.: Cleveland, O., Jan. 27—week.
WILSON BARRETT CO.: Chicago Jan. 20—three weeks.
WAIFS OF NEW YORK CO.: Springfield, Ill., Jan. 29, Peoria 30, Galesburg Feb. 1.
ZIGZAG CO.: St. Paul, Minn., Jan. 27—week.
ZOZO CO.: Sherman, Tex., Jan 29, Dallas 30-31, Ft. Worth Feb. 2, Waco 3, Austin 4, San Antonio 5-6, Galveston 8-9.

OPERA AND CONCERT COMPANIES.

ARONSON OPERA CO: Omaha, Neb., Jan. 29, 30, Lincoln 31, Feb. 1.
BOSTON IDEALS: Columbus, O., Jan. 30, Feb. 1.
BOSTONIANS: St. Louis Jan. 27—week.
BOSTON STARS: Westchester, Pa., Jan. 29, Vineland, N. J., 30, Atlantic City 31, Hammonton Feb. 1.
BOSTON QUINTET: Tallahasse, Fla., Jan. 29, Pensacola 30.
BENNETT-MOULTON CO.: Youngstown, O., Jan. 27—week; Springfield Feb. 3—week.
CHARLES F. HIGGINS CONCERT CO.: Spencer, Ind., Jan. 29, Martinsville 30, Franklin 31, Greenwood Feb. 1, Columbus, Ind., 3, Greensburg 4, Indianapolis 5, Connorsville 6
CONREID OPERA CO: Philadelphia Jan. 27—two weeks.
CARLETON OPERA CO.: Oil City, Pa., Jan. 29
CASINO (Lamont) OPERA CO.: Omaha, Neb., Jan. 27-30.
CORINNE OPERA CO.: St. Jo, Mo., Jan. 27—week.
DUFF OPERA CO.: Spokane Falls, Wash., Jan. 27-29, Walla Walla 30, Salt Lake Feb. 1.
EMMA ABBOTT OPERA CO.: Savannah, Ga., Jan. 27—week, Charleston, S. C., 3-9, Augusta, Ga., 7, 8.
GILBERT OPERA CO.: Ashtabula, O., Jan. 27-29.
GRAU-FITZGERALD CO. Ottumwa, Ia., Jan. 29.
HARVARD QUARTETTE: Springfield, Ill., Jan. 29, Brazil 30, Lebanon 31, Camden, O., Feb. 1, Wyoming 3, Maysville, Ky., 4, Shelbyville 5, Covington 6, New Albany 7, Jackson, Tenn., 8.
JUCH OPERA CO.: San Jose, Cal., Jan. 29, Stockton 30, Sacramento 31-Feb. 1.
MCCAULL OPERA CO.: Cleveland Jan. 27—week.
NOSS FAMILY CO.: Omaha, Neb., Jan. 29, Plattsmouth 30, Council Bluffs, Ia., 31-Feb. 1, Atlantic 3, Red Oak 4, Shenandoah 5, Osceola 6, Albia 7, Knoxville 8, Ottumna 10, Oskaloosa 11, Washington 12, Fairfield 13, Mt. Pleasant 14, Ft. Madison 15.
OOLAH CO.: Washington, D. C., Jan. 27—week.
RINEHART OPERA CO.: Norristown, Pa., Jan. 27—week.
SAID PASHA CO.: Salt Lake City, Utah, Jan. 29, Carson City, Nev., 30, Reno 31, San Francisco Feb. 3—two weeks.
SWEDISH LADIES' CONCERT CO.: Wilkesbarre, Pa., Feb. 4, Lebanon 7, New Britain, Ct., 12.
THOMSON OPERA CO.: Louisville Jan. 29, Frankfort, Ky., 30, Lexington 31, Owensboro Feb. 1.
THE GONDOLIERS: New York City Jan. 7—indefinite.
PEARL OF PEKIN CO.: Los Angeles, Cal., Jan. 27—week.
WILBUR OPERA CO.: East Saginaw, Mich., Jan. 30, 31.

VARIETY COMPANIES.

AUSTIN'S AUSTRALIANS: Philadelphia Jan. 27—week; N. Y. City 20—two weeks.
DAVIES' CO.: Brooklyn, N. Y., Jan. 27—week; N. Y. City Feb. 3—week; Hoboken, N. J., 10-12.
FORRESTER'S BURLESQUE CO.: Pittsburg, Pa., Jan. 27—week; Brooklyn, Feb. 3—week.
GUS HILL'S CO.: Harlem, N. Y., Jan. 27—week.
HARRY WILLIAMS' CO.: Buffalo, N. Y., Jan. 27—week; N. Y. City Feb. 3—week; Paterson, N. J., 10—week; N. Y. City 17—week.
HOWARD BURLESQUE CO.: Brooklyn Feb. 3—week; N. Y. City 10—week.
HOWARD ATHENAEUM CO.: Leavenworth, Kas., Jan. 31.
HERRMANN'S TRANSATLANTIQUE CO.: Boston Feb. 3—week; Lynn 10, Waltham 11, Lowell 12, Salem 13, Haverhill 14, Portland, Me., 15.
HYDE'S CO.: Baltimore, Md., Jan. 27—week.
IRWIN BROTHERS.: Detroit, Mich., Jan. 27—week.
KERNELL'S CO.: N. Y. City Jan. 27—week.
LONDON SPECIALTY CO.: Brooklyn, N. Y., Jan. 27—week.
LILY CLAY'S GAIETY CO.: Elizabeth, N. J., Jan. 29, Easton, Pa., 30, South Bethlehem 31, Birmingham, N. Y., Feb. 1.
NELSON'S CO.: Toledo, O., Jan. 27—week.
NIGHT OWLS CO.: Newark, N. J., Jan. 27—week.
RENTZ-SANTLEY CO.: Washington, D. C., Jan. 27—week.
REILLY-WOODS CO.: N Y.City, Jan. 20—three weeks.
ROSE HILL'S CO.: Newark, N. J., Jan. 27—week; Philadelphia, Feb. 3—week.
TWO MACS CO.: Cincinnati, O., Jan. 27—week.
VAIDIS SISTERS: Detroit, Mich., Jan. 27—week.

MINSTRELS.

CLEVELAND MAGNIFICENT MINSTRELS: Denver, Col., Jan. 30-Feb. 1.
EATON-HOGAN MINSTRELS: Stevensport, Wis., Jan. 29, Neenah 30, Oshkosh 31, Fond du Lac Feb. 1.
FIELD'S MINSTRELS: Macon, Ga., Feb. 1, Americus 2, Thomasville 3, Jacksonville, Fla., 7, 8, Gainesville 9, Ocala 10, Orlando 11, Sanford 12, Palatka 13, St. Augustine 14, Brunswick, Ga., 16, Savannah 17.
PRIMROSE-WEST MINSTRELS: St. Louis, Mo., Jan. 27—week; Chicago Feb. 3—week.
WILSON'S MINSTRELS: Bradford, Pa., Jan. 29, Olean, N. Y., 30, Elmira Feb. 1, Hornellsville 3.

MISCELLANEOUS.

BRISTOL'S EQUINES: Jacksonville, Fla. Jan. 29, Feb. 1, Savannah, Ga., 3—week; Charleston 10—week.
BARTHOLEMEW'S EQUINES: Manchester, Mass., Jan. 27—week; Lowell Feb. 3—week; Albany, N. Y., 10—week.
BUFFALO BILL'S WILD WEST: Barcelona, Spain, Dec. 26—ten weeks.
GILLETT'S WORLD ON WHEELS: Hoboken, N. J., Jan. 27—week.
G. PAUL SMITH'S MONOLOGUE: Buffalo, N. Y., Jan. 28-30, Oberlin, O., 31

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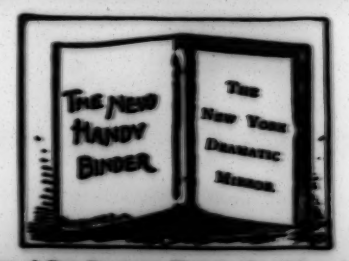

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SPECIAL TELEGRAMS

The following Telegrams are all genuine, as any one can discover by writing to the managers or consulting the files of the Telegraph Co. I will forfeit $1,000 to the person discovering a bogus one.

ST. LOUIS, Oct 20, 1889.
J H QUIGLEY, Manager Opera House, Paducah, Ky.:
Aiden Benedict's Fabio Romani, magnificent production. Finest of the season.
MATT E. RYAN,
Manager People's Theatre, St. Louis, Mo.

RICHMOND, Va., Nov. 25, 1889.
PAUL ALBERT, Manager Opera House, Chattanooga, Tenn.:
Aiden Benedict's Fabio Romani Co. is one of the finest productions ever in Richmond.
JOHN E. OGDEN,
Manager Richmond Theatre.

ATLANTA, Ga., Dec. 10, 1889.
WALTER PAIN, Manager Opera House, Hillsborough, Ga.:
Aiden Benedict's Fabio Romani Co gave satisfaction here. You can recommend the play.
L. DeGIVE,
Manager Opera House, Atlanta, Ga.

LANSING, Mich., Oct. 19, 1889.
TAVERNIER BROS., Managers Academy of Music, Jackson, Mich.:
Aiden Benedict gave a good show. Everybody pleased.
M. J. BUCK,
Manager Opera House, Lansing, Mich.

BLOOMINGTON, Ill., Oct 28, 1889
JOHN MATHER, Manager Opera House, Alton, Ill.:
Aiden Benedict's performance of Fabio Romani pleased the audience. Play was well mounted. PERRY AND BAKER,
Managers Durley Theatre, Bloomington, Ill.

CHARLESTON, S. C., Dec. 20, 1889.
N. PIAZZA, Manager Opera House, Vicksburg, Miss:
Aiden Benedict's Fabio Romani excellent play, strong co., big house, everybody delighted.
W. T. KROGH,
Manager Academy of Music, Charleston, S. C

EAST SAGINAW, Mich., Oct. 12, 1889.
M. J. BUCK, Manager Opera House, Lansing, Mich:
Aiden Benedict's Fabio Romani splendid production, great co., magnificent scenery. CLAY, POWER AND BUCKLEY,
Managers Theatres, East Saginaw and Bay City.

QUINCY, Ill., Oct. 20, 1889.
JOHN MATHER, Manager Opera House, Alton, Ill:
Aiden Benedict gave a very fine performance. Support splendid.
JOHN M. SCHOENEMAN,
Manager Opera House, Quincy, Ill.

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The plugging public of Quincy, who braved the inclement weather last evening, should first thank the author of Fabio Romani, then Aiden Benedict, then Manager Schoeneman.

Fabio Romani is a tale of the dead, founded first and last upon the Judas-like duplicity of woman. Mr. Benedict, as Fabio Romani, the wronged husband and the implacable avenger, was strong. His support was unusually good. There was not a weak figure in the cast.

FABIO ROMANI

Miss Frances Field, as Nina, the wife of the virtuous, trusting, tedious, rich Fabio, the woman who bartered her all for the love of gold, did some exceptionally fine acting. Nina is one of the most remarkable impersonations we have ever seen upon the stage.

Guido Ferrari, the treacherous friend and villainous destructor of peace and virtue, by William J. Butler, was up to the level.

Of Thomas Fitzgerald, as Respetti, the Neapolitan ragpicker, we cannot speak too highly. His description of his wife's infidelity, the discovery, his killing her in the arms of her lover and washing his hands in her warm heart's blood, was the best piece of acting, by far, that we have witnessed in the Quincy Opera House for many a day. It was superb, grand, terrific. We would go a long way to see the like again.

The remainder of the large cast was strong and even, the stage settings were appropriate and the costumes were rich.—*Quincy Daily Journal, Oct. 25.*

AS PER ROUTE.

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